RECORDED VERSIONS GUITAR

UTHENTIC TRANSCRIPTIONS
ITH NOTES AND TABLATURE

CROSSFADE

HAL•LEONARD®

RECORDED VERSIONS GUITAR

AUTHENTIC TRANSCRIPTIONS WITH NOTES AND TABLATURE

CROSSFADE

2 Starless

10 Cold

16 So Far Away

23 Colors

30 Death Trend Setta

37 The Deep End

42 No Giving Up

48 Dead Skin

54 Disco

60 The Unknown

64 GUITAR NOTATION LEGEND

Scanner - Joey

Music transcriptions by Pete Billmann and Jeff Jacobson

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Starless

Words and Music by Ed Sloan

Gtrs. 1, 3 & 4 Tuning:
(low to high): B-E-A-D-G-B-E

Intro

Moderately fast ♩ = 148

Half-time feel

Gtr. 1 (7-str.) N.C.

f
w/ dist.

1. If

Verse

*A5 F♯5 C♯5 E5

on - ly you could watch me fall, I can - not feel it an - y - more. The soul you cut,

Gtr. 2 (clean) **Riff A**

mf
let ring throughout

Gtr. 3 (7-str.) **Riff A1**

mf
w/ clean tone
let ring throughout

Gtr. 1 **Rhy. Fig. 1**

mf
slight P.M.

*Chord symbols reflect basic harmony.

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Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

B5 C♯5 B5 C♯5 A5 F♯5

the soul you a - dore can - not feel you an - y - more 'cause

End Rhy. Fig. 1

slight P.M.

Gtrs. 2 & 3: w/ Riffs A & A1

C♯5 E5 B5 C♯5 B5 C♯5 A5

you've run through me with de - struc - tive force. I think some - how

Gtr. 2

End Riff A

Gtr. 3

End Riff A1

F♯5 C♯5 E5 B5 C♯5 B5 C♯5 A5

I got - ta get it straight, I got - ta get you out of me, but I

F♯5 C♯5 E5 B5 C♯5

can - not get through to you.

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 1

slight P.M.

(9) 7 4 2 4 2 4 2 4 2 7 5 (7) 5 2 0 4 2 4 2 4 2

𝄋 **Pre-Chorus**

Gtr. 1 tacet

*C♯5 A5 C♯5 D5

See me, I'm down and I get deep - er with ev - 'ry breath.

Gtr. 4 (7-str.) **Riff B** **End Riff B**

f

w/ dist. & tone filter

2 4 4 2 2 5 2 4 4 2 2 3

*Chord symbols reflect implied harmony.

Gtr. 4: w/ Riff B (2 times)

C♯5 A5 C♯5 D5 C♯5 A5

See me, I'm o - ver the edge, far - ther with ev - 'ry step. See me, I'm down and I get

C♯5 D5 C♯5 A5 C♯5 N.C.

deep - er with ev - 'ry breath. Stand - ing o - ver the edge, I'm tak - ing my last breath.

Gtr. 4

2 4 4 2 2 5 2 2 2

Chorus

Gtr. 4 tacet

C♯5 E5 C5 E5 G♯5 D5

How I feel like I'm star - less. I'm read - y to fade, now.

Gtr. 2

Gtr. 1 **Rhy. Fig. 3** **End Rhy. Fig. 3**

C♯5 E5 C5 E5 A5 G♯5

And how I feel like I'm star - less. I'm hope-less and grayed out.

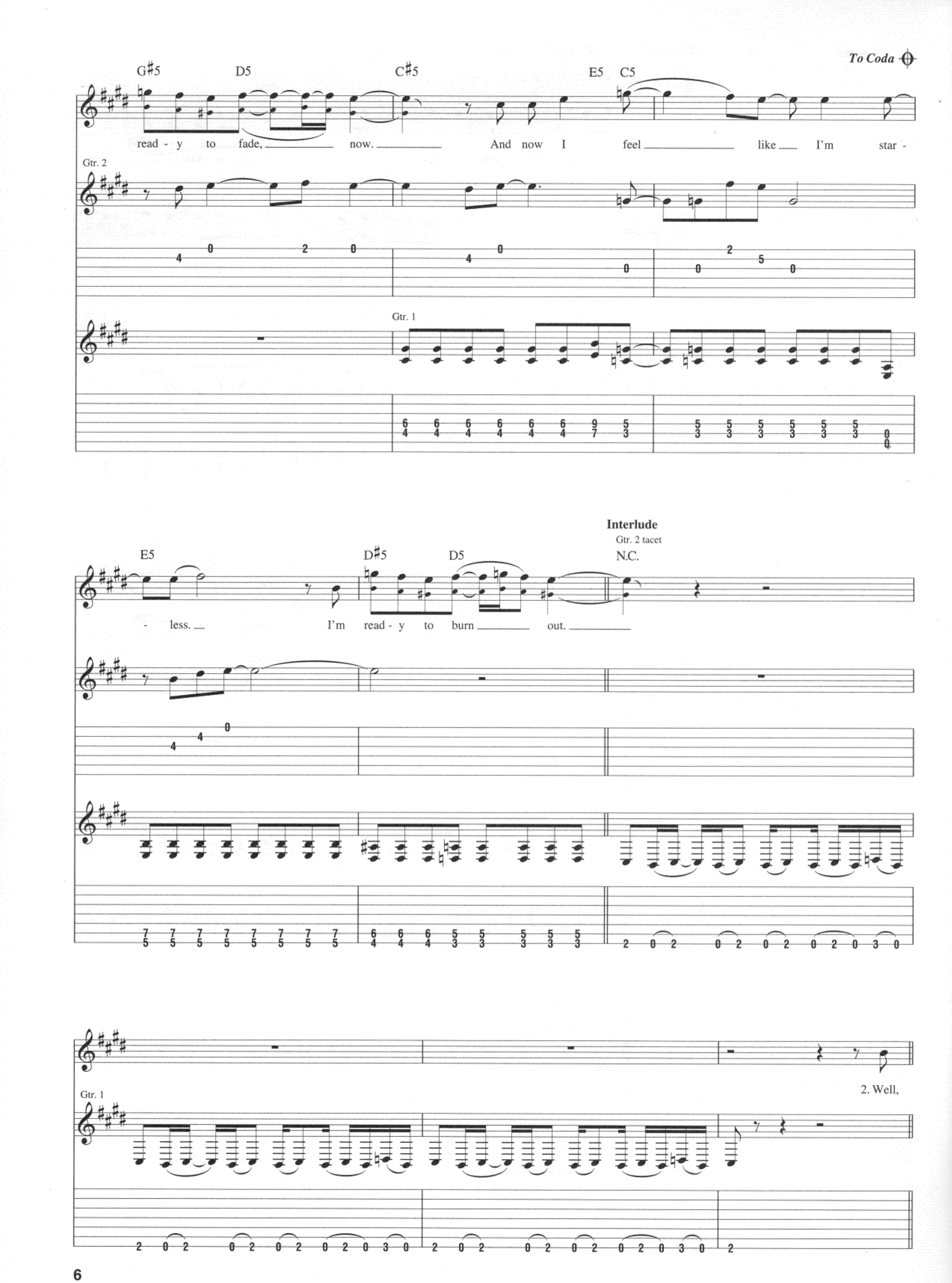
slight P.M.

Gtr. 1: w/ Rhy. Fig. 3

C♯5 E5 C5 E5

And how I feel like I'm star - less. I'm

Gtr. 2


To Coda
G♯5 D5 C♯5 E5 C5
read - y to fade, now. And now I feel like I'm star -
Gtr. 2
Gtr. 1
E5 D♯5 D5 N.C.
- less. I'm read - y to burn out.
Interlude
Gtr. 2 tacet
Gtr. 1
2. Well,

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)

A5 F♯5 C♯5 E5

I can tran - scend you and men - tal - ly bend you, but I can't han - dle the !@#*

B5 C♯5 B5 C♯5 A5 F♯5

that I'm in - to. I have been blind - ed and al - ways re - mind - ed of the

C♯5 E5 B5 C♯5 B5 C♯5 A5

things I've want - ed, but I nev - er could find. I am a part of a world

F♯5 C♯5 E5 B5 C♯5 B5 C♯5

that I hate. I wish the end would come fast - er, my world's a dis - as - ter.

D.S. al Coda

Gtr. 1: w/ Rhy. Fig. 2

A5 F♯5 C♯5 E5 B5 C♯5

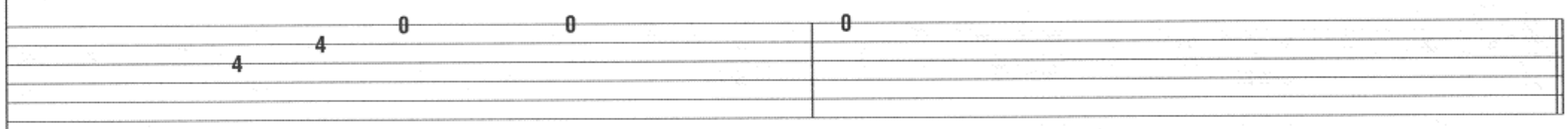
Can't you see that I'm down and I'm drown - ing and I can't keep my head a - bove my wake?

Coda

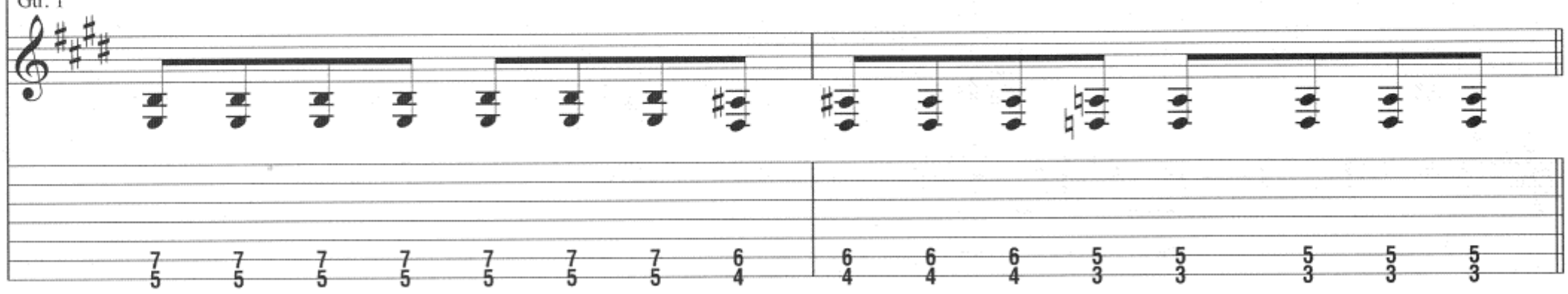
E5 D♯5 D5

- less. I'm read - y to burn out.

Gtr. 2



Gtr. 1



Bridge

Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)
Gtr. 1 tacet

A F♯m C♯m

___ I got - ta get you ___ out ___ of ___ my ___ veins. ___

A F♯m C♯m

___ I got - ta get you ___ out ___ of ___ my ___ blood. ___

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

A5 F♯5 C♯5 E5 B5 C♯5 B5 C♯5

___ I got - ta get you ___ out ___ of ___ my ___ scene. ___

A5 F♯5 C♯5 E5 B5 C♯5 B5 C♯5

___ I got - ta get you ___ out ___ of me. ___

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)

A5 F♯5 C♯5 E5

___ 3. What I'm re - al - ly try - ing hard ___ to get down to words is the way I fit

B5 C♯5 B5 C♯5 A5 F♯5

in - to this world. Things I sur - vived ___ pushed me to the dark - er side 'cause of

C♯5 E5 B5 C♯5 B5 C♯5 A5

life as it was. The life that was yours should have been mine. But I nev - er could take an - y more of

F♯5 C♯5 E5 B5 C♯5 B5 C♯5

this, 'cause I'm al - ways gon - na get, gon - na get down to the floor. It's a cold gun ___ that I

Gtr. 1: w/ Rhy. Fig. 2

A5 F♯5 C♯5 E5 B5 C♯5

kiss 'cause I ___ can - not break ___ an - y - more. ___

Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)
Gtrs. 2 & 3: w/ Riffs A & A1 (2 times)

A5 F♯5 C♯5 E5

___ Some - how I feel ___ like ___ I'm star - less. ___ I'm
(I'm

B5 C♯5 B5 C♯5 A5 F♯5

read - y to fade, ___ now. ___ That's how I feel ___ when ___ I'm star -
read - y to fade, ___ now. ___

C♯5 E5 B5 C♯5 B5 C♯5 A5

- less. ___ Some - how I feel ___
I'm hope - less and grayed ___ out. ___

F♯5 C♯5 E5 B5 C♯5 B5 C♯5

___ like ___ I'm star - less. ___ I'm read - y to burn ___ out ___
___ I'm read - y to burn ___ out.) ___

Gtr. 1: w/ Rhy. Fig. 2

A5 F♯5 C♯5 E5

___ Oh, ___ now ___ I'm star - less. ___
___

B5 C♯5 N.C.

___

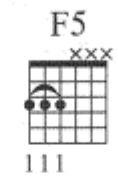
Gtr. 1

2 0 2 0 2 0 2 0 2 0 3 0 2 0 2 0 2 0 2 0 2 0 3 0

2 0 2 0 2 0 2 0 2 0 3 0 2

Cold

Words and Music by Ed Sloan



Tuning:
(low to high) A-D-A-D-G-B-E

Intro
Moderately slow ♩ = 58

N.C.

Verse

D5

1. Look - ing back at me cold to you. 2. I'm sor - ry 'bout all the lies.

*Gtr. 1 (elec.)

mf
w/ dist.
P.M.
P.M.
P.M.

*Two 7-str. gtrs. arr. for one.

B♭sus2/F Am D5

I nev - er stopped to think of you. May-be in a dif - fer - ent light

I'm al - ways wrapped up in things I you could see me stand on my own

P.M.
P.M.
P.M.
P.M.

A5 B♭sus2/F Am A5 Dsus2/A

can - not win. a - gain. 'cause now I can see

You are / you were the an - ti - dote that gets / got me by.

let ring

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A5 B♭sus2/F — Am — A5 Dsus2/A

Some-thing strong, like a drug that {gets / got} me high.

let ring - - - - P.M. - -

Chorus

B♭sus2/F — F5 — B♭sus2/F — Dsus2/A — Csus2/G

What I re - al - ly meant to say is I'm

Rhy. Fig. 1

P.M. - - - - - - - - -

P.M.

let ring - *let ring* - - - - - - *let ring* - - -

F5 — B♭sus2/F — Dsus2/A — Csus2/G

*** Voc. Fig 1**

sor - ry for the way I am.

I nev - er meant to be so cold.

End Rhy. Fig. 1 **Rhy. Fig. 2**

let ring - -

let ring - - - - - - - - *let ring* - - - - - - - *let ring* - - - -

*Applies to down-stemmed part only.

F5 B♭sus2/F Dsus2/A Csus2/G

End Voc. Fig. 1

Nev - er meant to be so cold. What I re - al - ly meant to say is I'm

End Rhy. Fig. 2 Rhy. Fig. 3

let ring let ring let ring let ring

F5 B♭sus2/F Dsus2/A Csus2/G

sor - ry for the way I am. I nev - er meant to be so cold.

End Rhy. Fig. 3

let ring let ring let ring let ring

1. 2.

F/A N.C. F/A

Nev - er meant to be so Nev - er meant to be so cold.

let ring let ring

Interlude

Gtr. 1 tacet

F5 B♭sus2 Dsus2 Csus2 F5

I nev - er meant to be

Gtr. 2 (acous.)

mf

w/ phaser

let ring - - - - *let ring* - - - - *let ring* - - - - - - - -

B♭sus2 Dsus2 Csus2 F5

so cold.

Gtr. 1

Gtr. 3 (elec.)

mp

w/ dist. & wah-wah

mf

Gtr. 2

let ring - - - - *let ring* - - - - *let ring* - - - - - - - -

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 2 tacet

B♭sus2 Dsus2 Csus2 F5

Gtr. 3

Gtr. 1: w/ Rhy. Fig. 2

B♭sus2 Dsus2 Csus2 F5

let ring - - -

Bridge

Gtr. 1: w/ Rhy. Fig. 3

Gtr. 3 tacet

B♭sus2/F Dsus2/A Csus2/G F5

I nev - er re - al - ly want - ed you to see the screwed up side of me that I keep

Gtr. 1: w/ Rhy. Fig. 2

B♭sus2/F Dsus2/A Csus2/G F5

locked in - side of me so deep. It al - ways seems to get to me.

B♭sus2/F Dsus2/A Csus2/G F5

I nev - er re - al - ly want - ed you to go. So man - y things you should have known.

Gtr. 1

let ring *let ring* *let ring*

B♭sus2/F Dsus2/A Csus2/G F5

What I

I guess for me there's just no hope. I nev - er meant to be so cold.

let ring let ring let ring

1 1/2

Chorus

Gtr. 1: w/ Rhy. Fig. 3

B♭sus2/F Dsus2/A Csus2/G F5

*** Voc. Fig. 2**

re - al - ly meant to say is I'm sor - ry for the way I am.

(Say, hey, is I'm sor - ry for the way

*Applies to Bkgd. Voc. only.

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Rhy. Fig. 2

Bkgd. Voc.: w/ Voc. Fig. 2
Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

B♭sus2/F Dsus2/A Csus2/G F5 B♭sus2/F Dsus2/A Csus2/G

End. Voc. Fig. 2

I am.) What I re - al - ly meant to say is I'm

F5 B♭sus2/F Dsus2/A Csus2/G

sor - ry for the way I am. I nev - er meant to be so cold.

F/A D5

Nev - er meant to be so cold.

Gtr. 1

So Far Away

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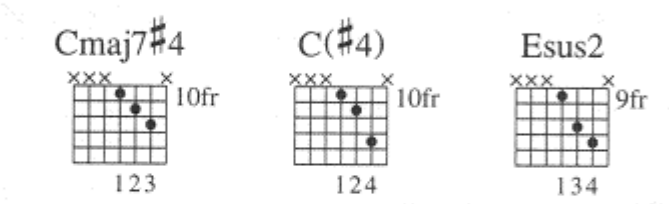
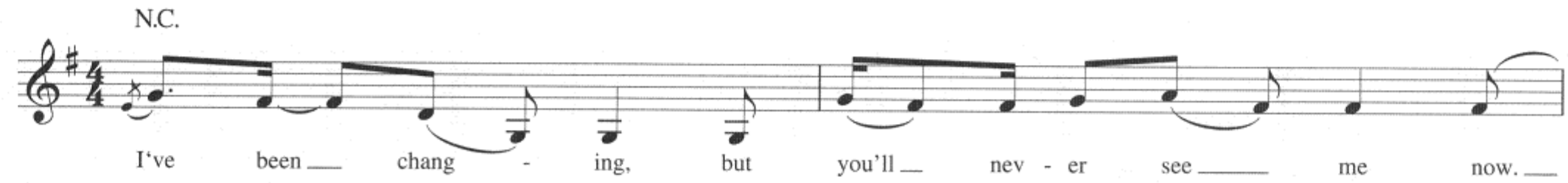
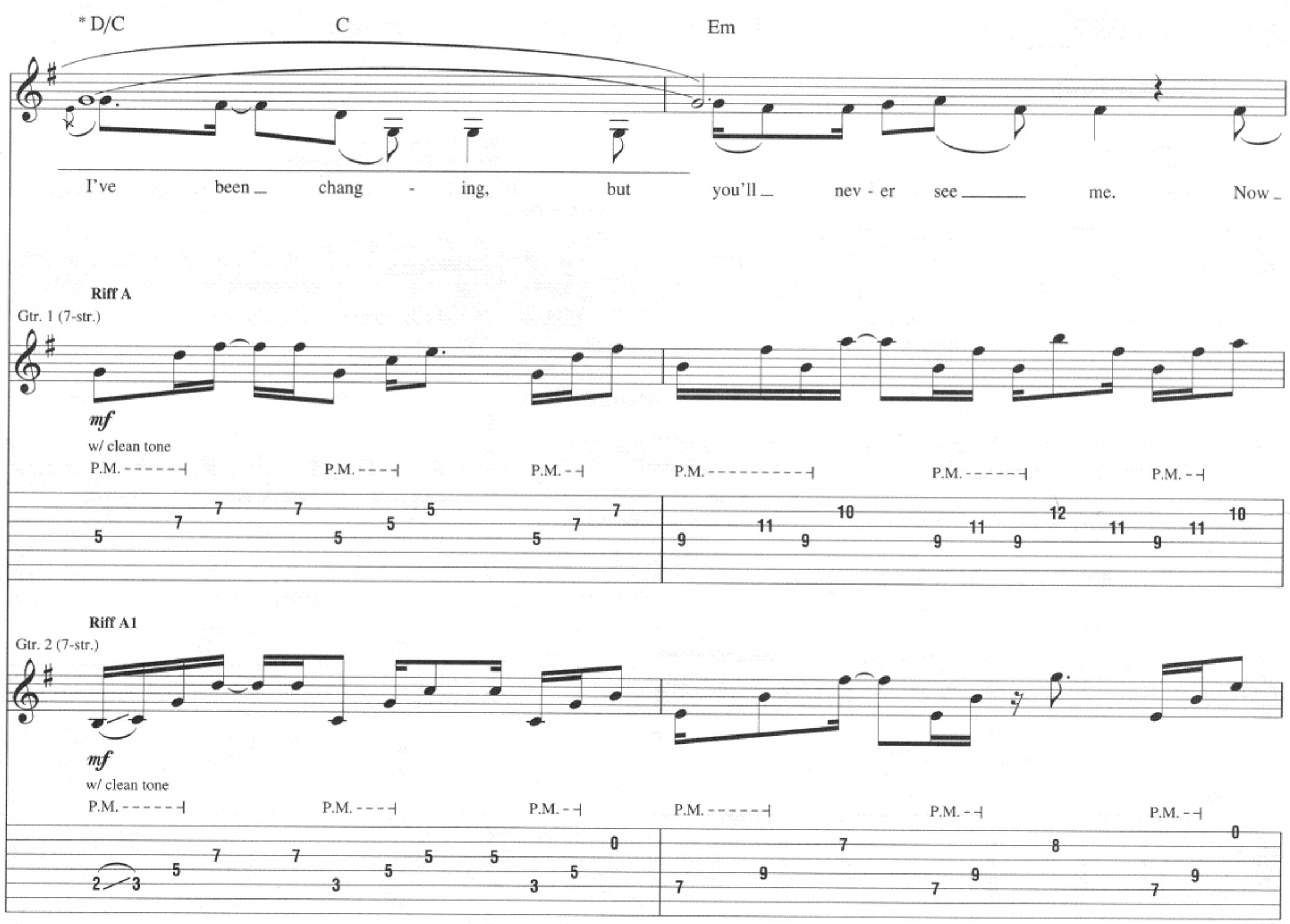


Tuning:
(low to high) B-D-A-D-G-B-E

Intro

Moderately ♩ = 106





*Chord symbols reflect combined harmony.

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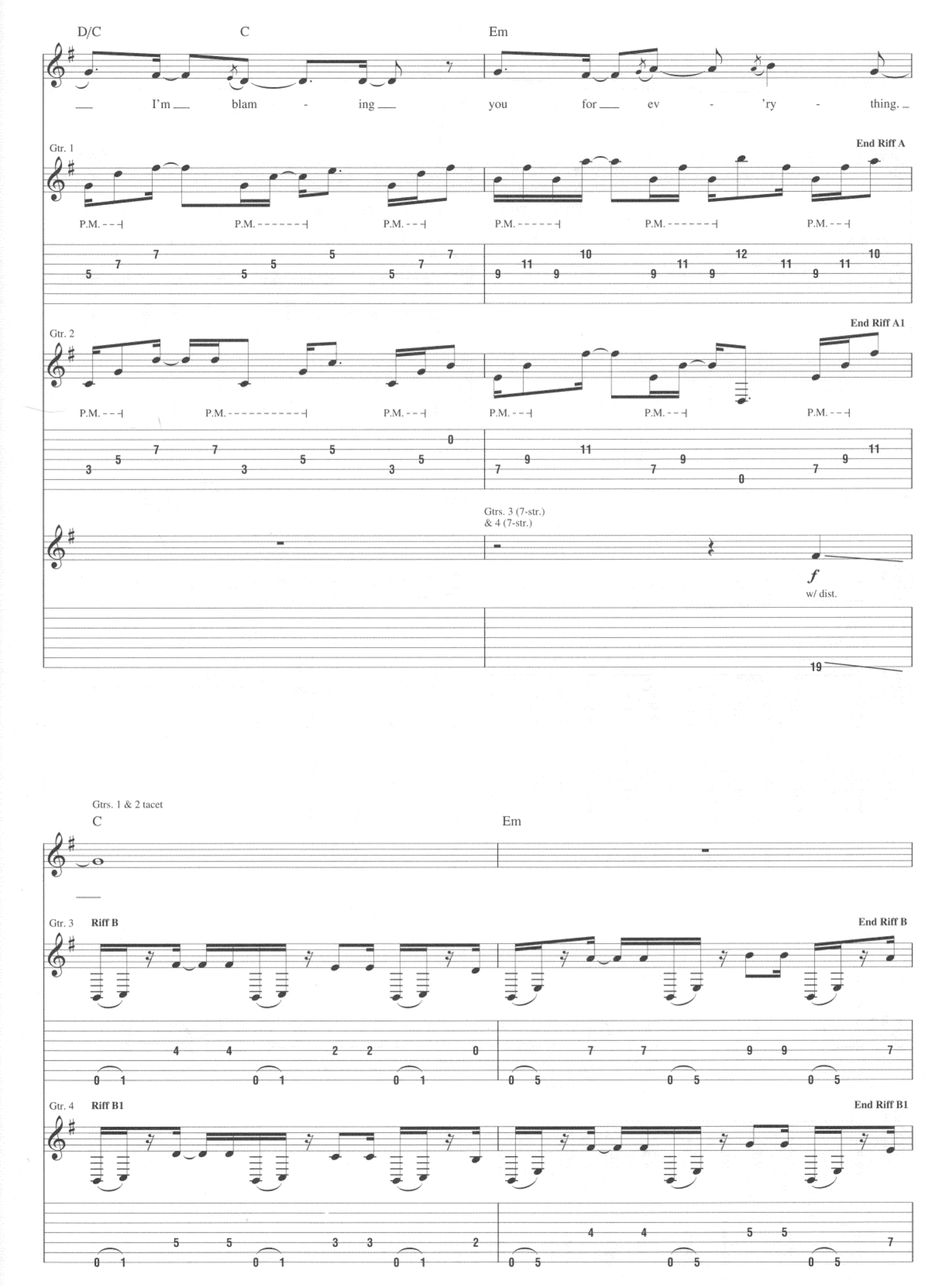

D/C
C
Em
I'm blam - ing you for ev - 'ry - thing.
Gtr. 1
End Riff A
P.M.
Gtr. 2
End Riff A1
Gtrs. 3 (7-str.)
& 4 (7-str.)
f
w/ dist.
19
Gtrs. 1 & 2 tacet
C
Em
Gtr. 3
Riff B
End Riff B
Gtr. 4
Riff B1
End Riff B1

Verse

Gtrs. 3 & 4: w/ Riffs B & B1

C Em Cmaj7♯4 C(♯4)

Rhy. Fig. 1A

Gtr. 5 (7-str.)

mf w/ dist.

1. No more hold - ing it in. How ma - ny
2. wait - ing for the end of ev - 'ry

Rhy. Fig. 1

*Gtrs. 3 & 4

P.M. P.M. P.M.

*Composite arrangement

Esus2 C(♯4) Cmaj7♯4

years can I pre - tend that noth - ing ev - er goes the way it should?
day that I will spend wish - ing that I on - ly had a choice.

P.M. P.M. P.M. P.M. P.M.

Gtrs. 3 & 4: w/ Rhy. Fig. 1 (1 1/2 times)
Gtr. 5: w/ Rhy. Fig. 1A

Esus2 Cmaj7♯4 C(♯4)

End Rhy. Fig. 1A

No more sit - ting in this place hop - ing
No more push - ing it a - way 'cause I'll be

End Rhy. Fig. 1

P.M. P.M.

Esus2 C(♯4) Cmaj7♯4

you might see ___ it my ___ way, 'cause I don't think ___ you ev - er un - der - stood ___
bus - y watch - ing things ___ go my ___ way. Nev - er look - ing back ___ on this an - y - more, ___

Esus2 Cmaj7♯4 Esus2

___ that
___ 'cause } what I'm look - ing for ___ are the an - swers to why these ques-tions nev - er go ___ a-way.

Gtr. 5

12 11 10 12 11 10 12 11 9 12 11 9

𝄋 **Chorus**

Gtr. 5 tacet

D5 Csus2 Em

Voc. Fig. 1 **End Voc. Fig. 1**

I'm so far ___ a - way. ___
(So far ___ a - way.) ___

Gtrs. 3 & 4

3 0 X 3 X 1 3 0 X 3 X 1 3 0 X 3 X 1 0 0 8 0 X 7 X 5 7 0 X 7 2 5 8 0 X 7 X 5 (5)

To Coda ⊕

Bkgd. Voc.: w/ Voc. Fig. 1

Csus2 Cadd9 Em D/F♯ G Csus2

I've been ___ chang - ing, but you'll nev - er see ___ me now. ___

3 0 X 3 X 1 0 3 0 X 3 X 1 0 3 0 X 3 X 1 0 0 8 0 X 7 X 5 8 0 X 7 X 5 8 0 X 7 X 5 10 0 X 9 X 7 12 0 X 10 X 8 3 0 X 3 X 1 3 0 X 3 X 1 3 0 X 3 X 1 0 0

1.

Interlude

Gtrs. 3 & 4: w/ Riffs B & B1 (2 times)

Em D Csus2 Em D C

Now I'm blam - ing you for ev - 'ry - thing.

Em C Em

2. No more

2.

Em D

you for ev - 'ry - thing.

Bridge

Gtrs. 1 & 2: w/ Riffs A & A1

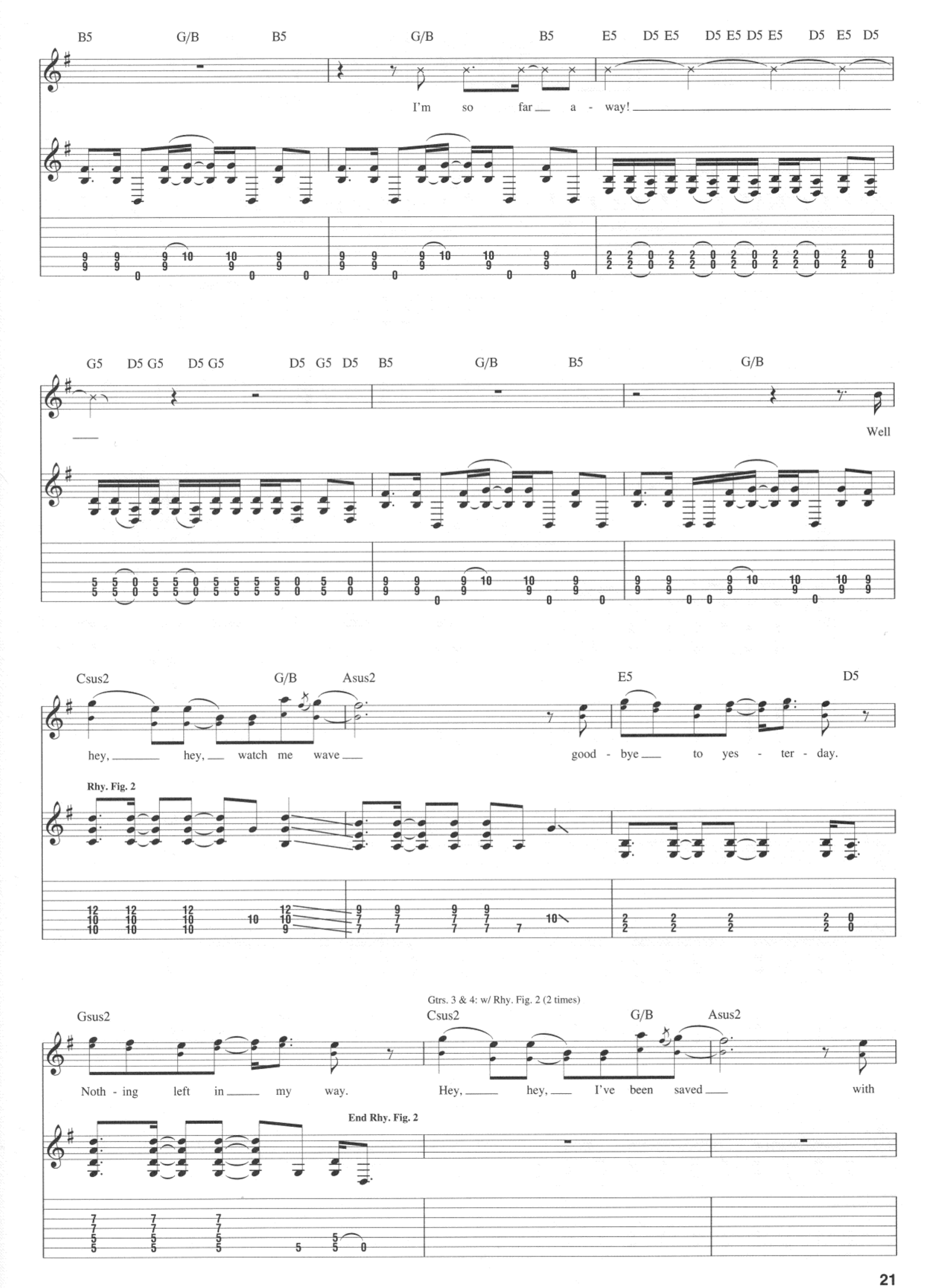
D/C C Em D/C C

I've been chang - ing, but you'll nev - er see me. Now I'm blam - ing you for

Em E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5

ev - 'ry - thing!

Gtrs. 3 & 4


B5 G/B B5 G/B B5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5
I'm so far a - way!
G5 D5 G5 D5 G5 D5 G5 D5 B5 G/B B5 G/B
Well
Csus2 G/B Asus2 E5 D5
hey, hey, watch me wave good - bye to yes - ter - day.
Rhy. Fig. 2
Gtrs. 3 & 4: w/ Rhy. Fig. 2 (2 times)
Gsus2 Csus2 G/B Asus2
Noth - ing left in my way. Hey, hey, I've been saved with
End Rhy. Fig. 2

E5 D5 Gsus2 Csus2 G/B Asus2

sun shin - ing on ___ my pain, get - ting me through _ this day. Hey, ___ hey, ___ watch me wave ___ good -

D.S. al Coda

E5 D5 Gsus2 Csus2 G/B Asus2

bye _ to yes - ter - day. Noth - ing left in ___ my way. Feels so good _ to say _____ I'm so far ___ a -

Gtrs. 3 & 4

1/2

Coda

Em B5

Now I'm _ blam - ing you. _____ I'm so far ___ a -

Gtrs. 3 & 4

P.M.

Outro

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 N.C.

way! _____

E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 N.C.

Colors

Words and Music by Ed Sloan

Tuning:
(low to high) B-D-A-D-G-B-E

Intro

Moderately slow ♩ = 88 **A tempo**

*Dsus2 D5 B♭ F A/E D5 B♭maj7

Gtr. 2 (7str.)

mf

w/ slight dist. & amplifier tremolo

Harm. - - - - -┤

let ring throughout

Gtr. 1 (7str.)

mf

w/ slight dist. & amplifier tremolo

Harm. - - - - -┤

let ring throughout

*Chord symbols reflect combined tonality.
Pitch: D

𝄋 **Verse**

F A/E D5 B♭maj7 F A7/E

1. Can you feel it crush you? Does it seem to bring the worst in you out?
know you feel a - lone, yeah, and no one else can fig - ure you out,

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D5 B♭maj7 F A/E D5 B♭maj7

There's no run - ning a - way from these things that hold you down. Do they com - pli - cate you
but don't you ev - er turn a - way from the ones that help you down. Well, they'd love to save you.

F A/E D5 B♭maj7

be - cause they make you feel like this? Of all the col - ors that you've
Don't you know they love to see you smile? But these col - ors that you've

F A/E D5 B♭maj7 F A/E

shined, this is sure - ly not your best.
shined are sure - ly not your style.

To Coda

D5 B♭maj7 F N.C.

But you should know the col - ors that you're shin - ing are sure - ly not the

Chorus

Gtrs. 1 & 2 tacet

D5 F5 C5 G5 A♭5 G5 F5 D5 F5

best col - ors that you shine.

Rhy. Fig. 1

Gtr. 3 (7-str.)

f

w/ dist.

1/2

Gtr. 3: w/ Rhy. Fig. 1

C5 G5 A♭5 G5 F5 D5 F5

Sure - ly not the best

End Rhy. Fig. 1

1/2

D.S. al Coda

C5 G5 A♭5 G5 F5 D5 F5 C5 G5 A♭5 G5 F5

col - ors that you shine.

2. I

Coda

Chorus

D5 F5 C5 G5 A♭5 G5 F5

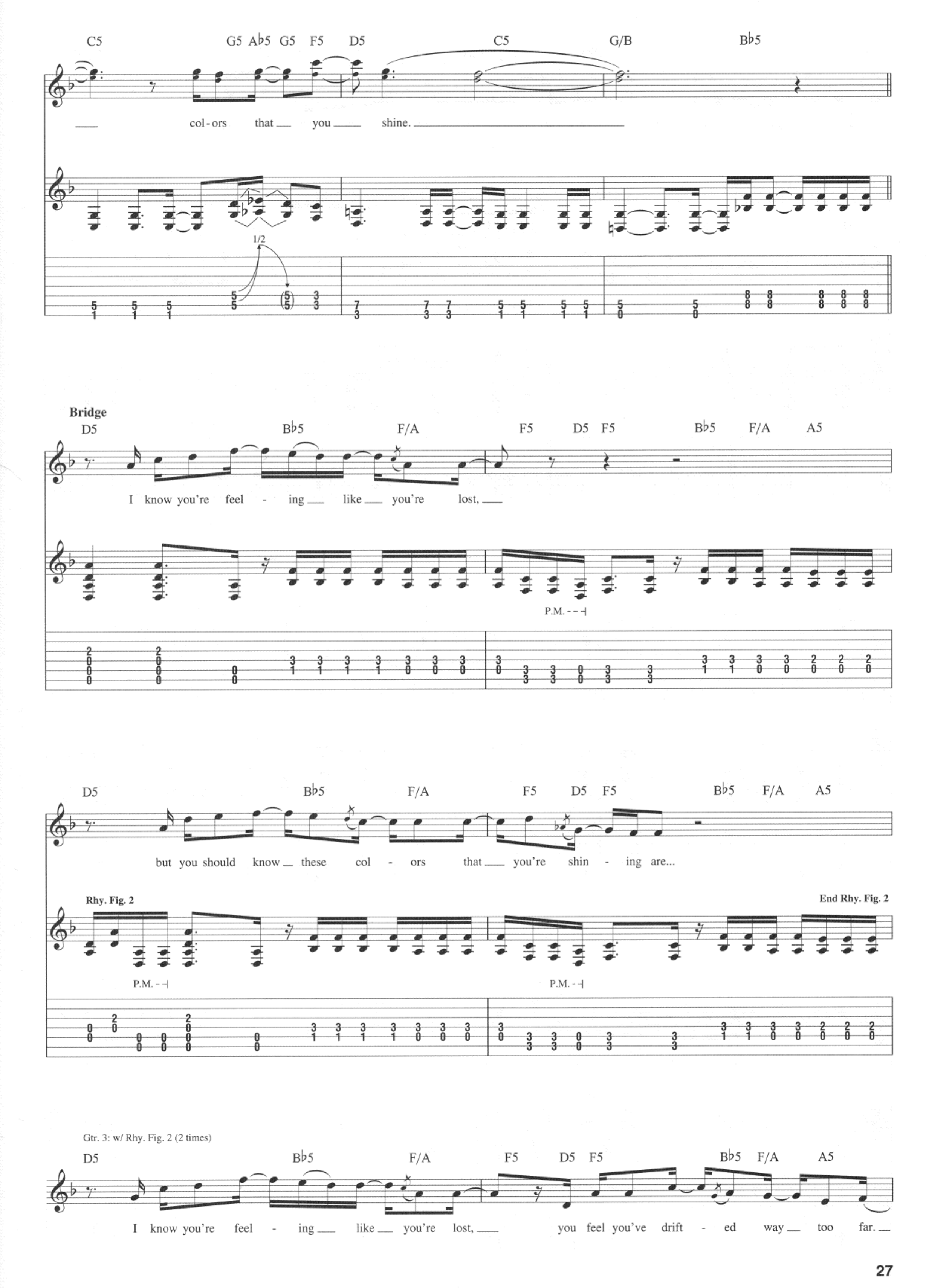
best col - ors that you

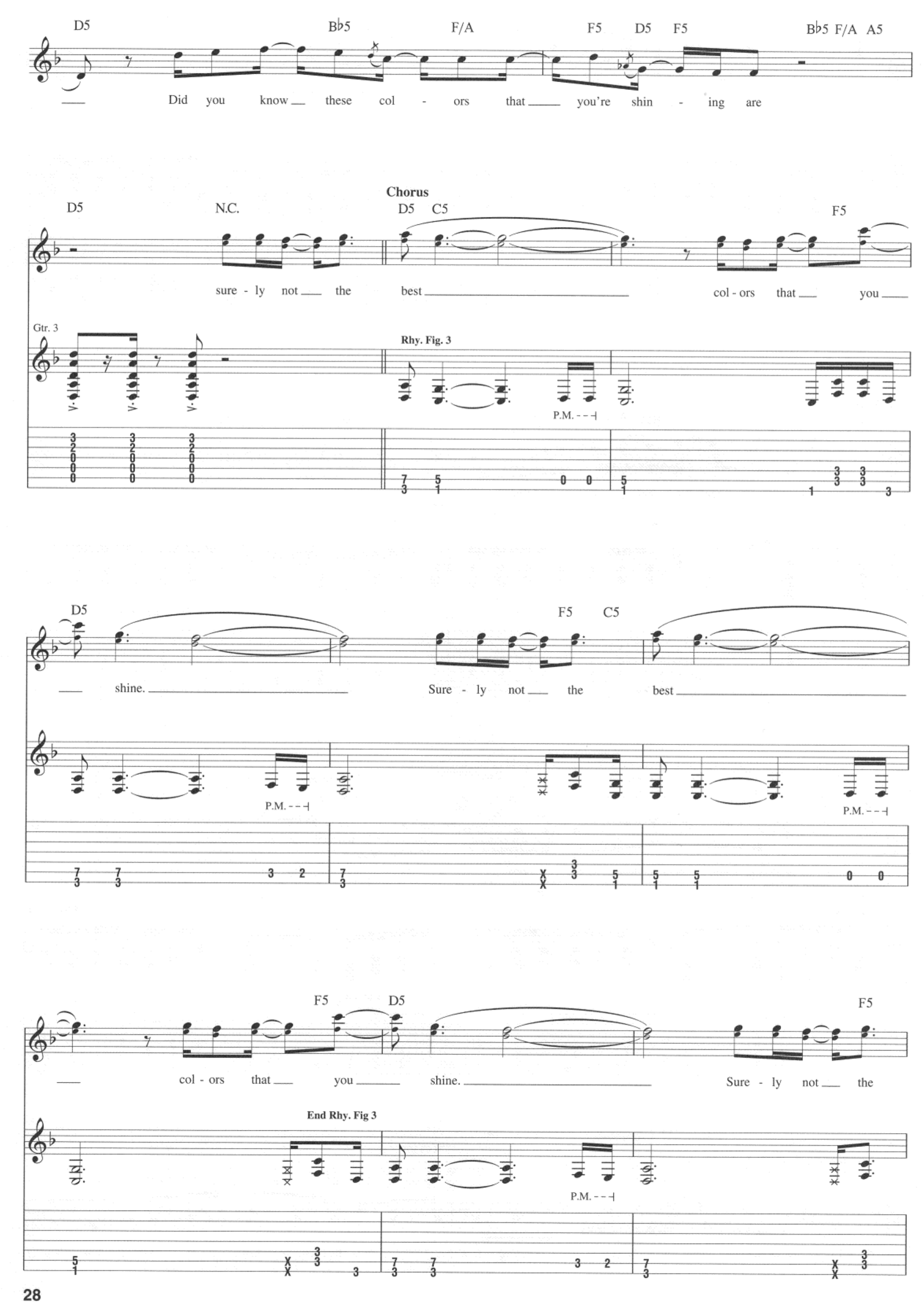
Gtr. 3

1/2

D5 C5 G/B B♭5 D5 F5

shine. Sure - ly not the best


C5 G5 A♭5 G5 F5 D5 C5 G/B B♭5
col - ors that you shine.
1/2
Bridge
D5 B♭5 F/A F5 D5 F5 B♭5 F/A A5
I know you're feel - ing like you're lost,
P.M.
D5 B♭5 F/A F5 D5 F5 B♭5 F/A A5
but you should know these col - ors that you're shin - ing are...
Rhy. Fig. 2
End Rhy. Fig. 2
P.M.
P.M.
Gtr. 3: w/ Rhy. Fig. 2 (2 times)
D5 B♭5 F/A F5 D5 F5 B♭5 F/A A5
I know you're feel - ing like you're lost, you feel you've drift - ed way too far.


D5 B♭5 F/A F5 D5 F5 B♭5 F/A A5
Did you know these col - ors that you're shin - ing are
D5 N.C. Chorus D5 C5 F5
sure - ly not the best col - ors that you
Gtr. 3
Rhy. Fig. 3
P.M.
D5 F5 C5
shine. Sure - ly not the best
P.M.
P.M.
F5 D5 F5
col - ors that you shine. Sure - ly not the
End Rhy. Fig 3
P.M.

Gtr. 3: w/ Rhy. Fig. 3

D5 C5 F5

best col - ors that you

I know you're feel - ing like you're lost,

D5 F5 C5

shine. Sure - ly not the

but you should know these col - ors that you're shin - ing are...

F5

best.

I know you're feel - ing like you're lost, you feel you've drift - ed way too far.

D5 Dsus2

Did you know these col - ors that you're shin - ing are...

Gtr. 3

P.M.

Death Trend Setta

Words and Music by Ed Sloan

Tuning:
(low to high) B-F♯-A-D-G-B-E

Intro

Moderately ♩ = 96

B5 A5 B5 A5 B5 A5 F5 B5 F5 B5 F5 B5 F5 C♯5 B5 C♯5 B5 F♯5 B5 C♯5 D5 B5 D5 B5 D5 C5 B5

*Gtr. 1 (7-str.)

Rhy. Fig. 1 **End Rhy. Fig. 1**

f

w/ dist.

P.M.

T A B

0 0 0 0 0 10 0 10 12 10 6 (6) 0 6 0 6 12 6 2 0 2 0 7 0 2 3 0 3 0 3 1 0

*Doubled throughout

Gtr. 2 (7-str.) A5 B5 A5 B5 A5 F5 B5 F5 B5 F5 B5 F5 C♯5 B5 C♯5 B5 F♯5 B5 C♯5 D5 B5 D5 E5 D5 B5

** *p* — *f*

w/ dist. fdbk. w/ wah-wah

8

**Vol. swell

Gtr. 1

(0) 0 10 0 10 12 10 6 (6) 0 6 0 6 12 6 2 0 2 0 7 0 2 3 0 3 5 3 0 0

Gtrs. 1 & 2: w/ Rhy. Fig. 1

A5 B5 A5 B5 A5 F5 B5 F5 B5 F5 B5 F5 C♯5 B5 C♯5 B5 F♯5 B5 C♯5 D5 B5 D5 B5 D5 C5 B5

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A5 B5 A5 B5 A5 F5 B5 F5 B5 F5 B5 F5 C♯5 B5 C♯5 B5 F♯5 B5 C♯5 D5 B5 D5 E5 B5 E♭(♯4)

1. Yeah, _
2. Yeah, _

Gtr. 2

Gtr. 1

P.M. - -|

Verse

Gtr. 2 tacet

D5 B5(♭5) E♭(♯4) D5 B(♭5) E♭(♯4) D5 B(♭5) E♭(♯4) D5 B(♭5)

___ it's what I've be - come _ that I fear the most. ___ I nev - er thought it could get ___ so ___ wrong. _
___ it's what you've be - come _ that I took to - day. ___ You nev - er thought I could be ___ so ___ strong. _

Gtr. 1

E♭(♯4) D5 B(♭5) E♭(♯4) D5 B(♭5) E♭(♯4) D5 B(♭5) E♭(♯4) D5 F♯(♭5) E♭(♯4)

___ I be - lieve _
___ You can see ___

D5 B5(b5) E♭(♯4) D5 B(b5) E♭(♯4) D5 B(b5) E♭(♯4) D5 B(b5)

there's a part of me that I can - not beat, a part of me that I can't de - feat,
there's a part of me that you can - not beat, and part of you will al - ways re - mem - ber me

E♭(♯4) D5 B(b5) E♭(♯4) D5 B(b5) E♭(♯4) D5 F♯(b5) D5

the side of me that just does - n't be - long.
when you look a - round and you are so a - lone.

Pre-Chorus

Spoken: Judg - ing by the weight of my !@#* up world, I think may - be I should take a step back from this.

pp

N.C. D5

I need to quit push - ing, just let it roll.
But you had to keep push - in' so I'll let it go.

The

f

P.M.

*Vol. swell

Chorus

B5 Cmaj7 B5 D5 B5 Cmaj7

waves that you made push me, push me. The things that you say

let ring

B5 D5 B5 Cmaj7 B5

push me, push me. The waves that you made push me, push me. So

D5 B5 Cmaj7 1. B5

I'll play God now, blow you, blow you a - way.

Gtr. 1

Gtr. 2

2.

Bridge

B5 N.C. B5 N.C.

Spoken: Now that you pushed me, I bet you wish we could have made things bet - ter.

Gtr. 1 **Rhy. Fig. 2** **End Rhy. Fig. 2**

P.M. P.M.

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

B5 N.C. B5 N.C.

And now you see that I could be a - noth - er would – be, a - noth - er death trend set - ta.

B5 N.C. B5 N.C.

And now you see that you pushed me, I bet you wish we could have made things bet - ter.

B5 N.C. B5 N.C.

And now you see that I could be a - noth - er would – be, a - noth - er death trend set - ta.

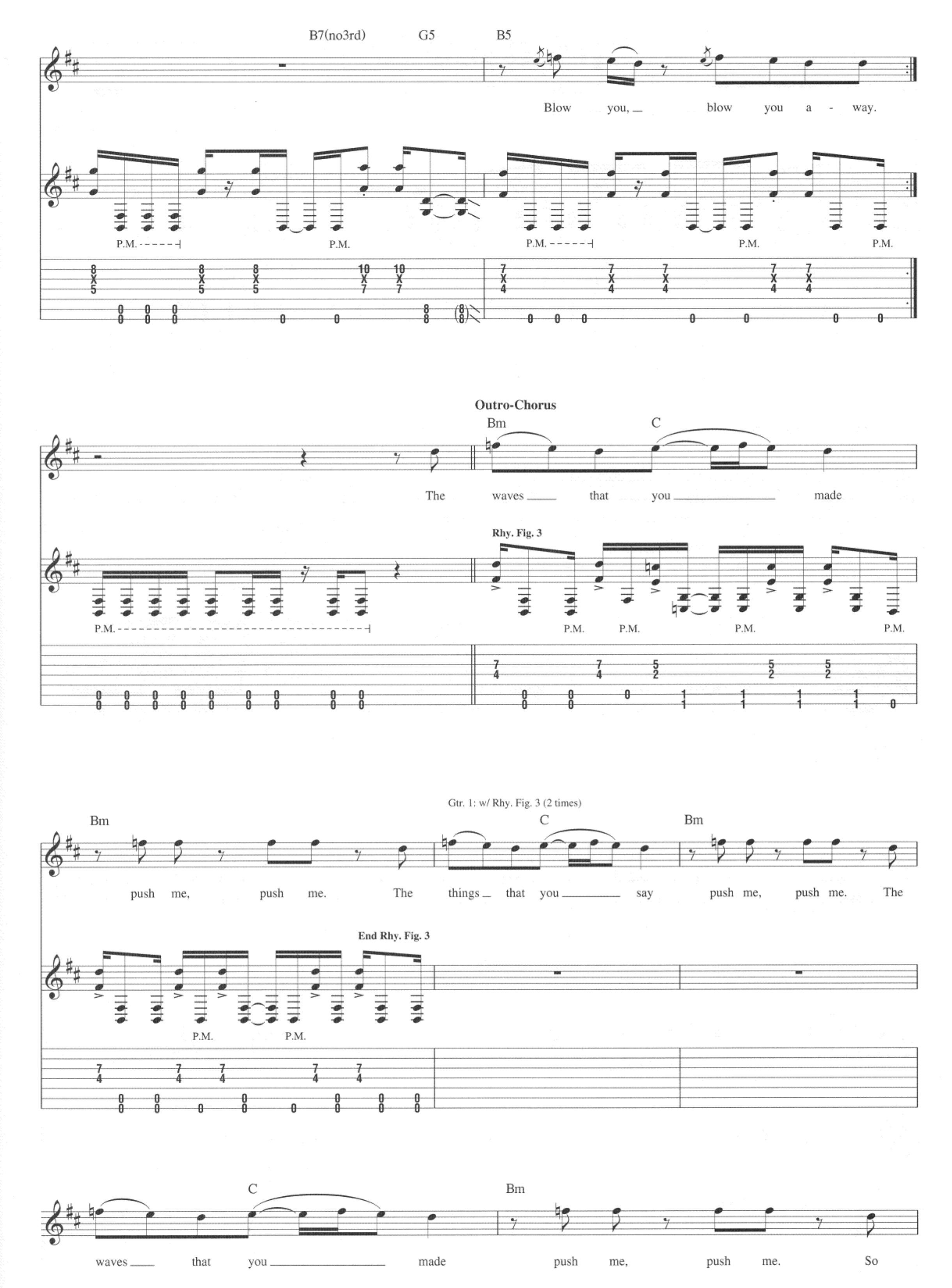
Interlude

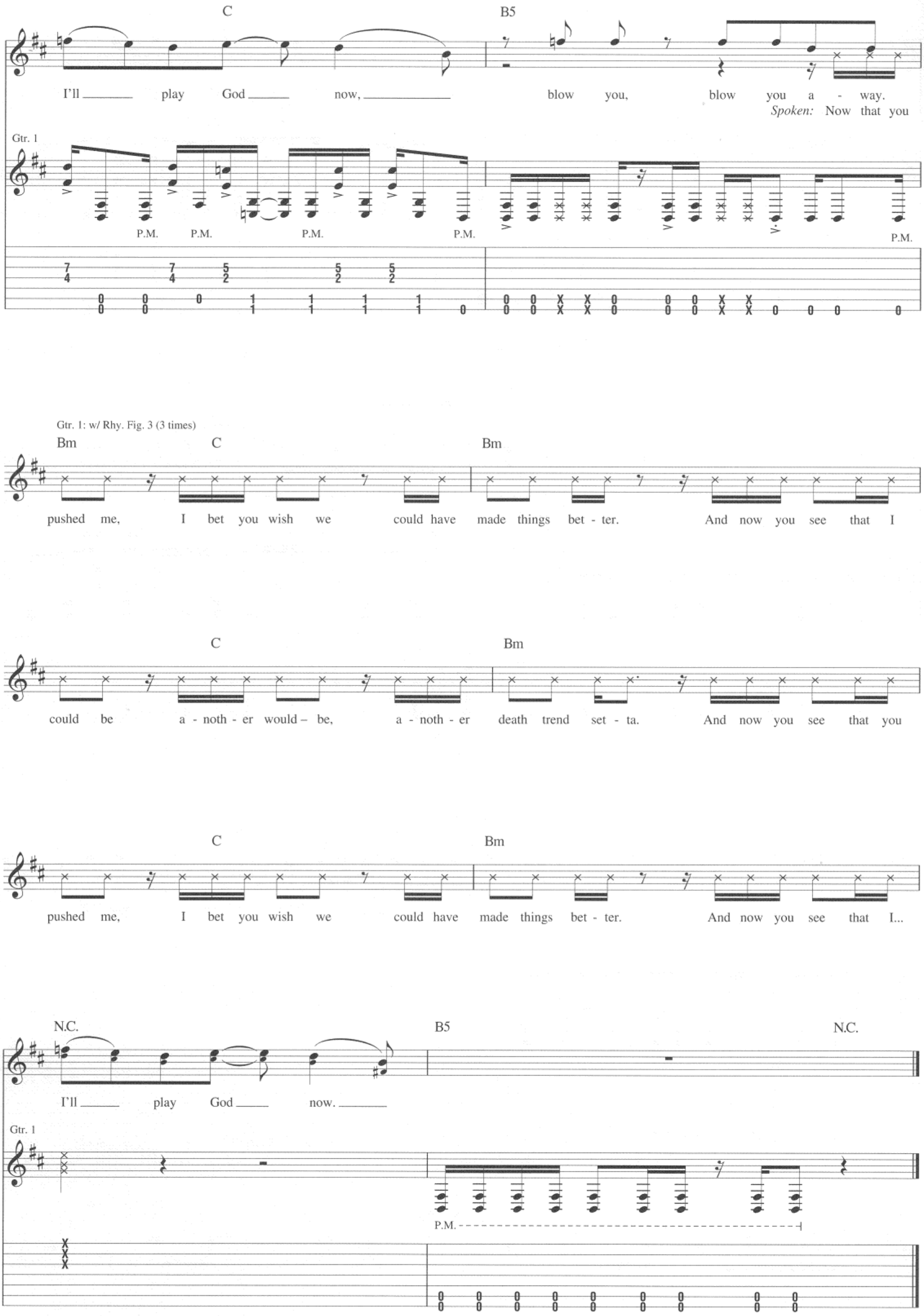
B5 B(♭6)

Push me, push me.

Gtr. 1

P.M. P.M. P.M. P.M. P.M. P.M.


B7(no3rd)
G5
B5
Blow you, blow you a - way.
P.M.
Outro-Chorus
Bm
C
The waves that you made
Rhy. Fig. 3
Gtr. 1: w/ Rhy. Fig. 3 (2 times)
push me, push me. The things that you say push me, push me. The
End Rhy. Fig. 3
waves that you made push me, push me. So


C
B5
I'll play God now,
blow you, blow you a - way.
Spoken: Now that you
Gtr. 1
P.M.
Gtr. 1: w/ Rhy. Fig. 3 (3 times)
Bm
C
Bm
pushed me, I bet you wish we could have made things bet - ter. And now you see that I
C
Bm
could be a - noth - er would – be, a - noth - er death trend set - ta. And now you see that you
C
Bm
pushed me, I bet you wish we could have made things bet - ter. And now you see that I...
N.C.
B5
N.C.
I'll play God now.
Gtr. 1
P.M.

The Deep End

Words and Music by Ed Sloan

Tuning:
(low to high) B-D-A-D-G-B-E

Intro

Moderately slow Rock ♩ = 88

* B5 Esus2 Gmaj7 D A6 B5 Esus2

Riff A

Gtr. 1 (7-str.)

mf

**w/ clean tone & delay

let ring *let ring*

*Chord symbols reflect implied harmony.

**Delay set for eighth-note regeneration w/ 2 repeats.

Verse

Gtr. 1: w/ Riff A (4 times)

Gmaj7 D N.C. B5 Esus2

1. I built my life like my bike, on a rig - id frame,

End Riff A

Gmaj7 D A6 B5 Esus2 Gmaj7 D N.C.

noth-ing bends, it on - ly breaks in - to piec - es and piec - es. I wait-ed for

B5 Esus2 Gmaj7 D A6

hope to ar - rive but it nev - er came, leav - ing me with on - ly pain in -

B5 Esus2 Gmaj7 D N.C. B5 Esus2

side. I'm go - ing off the deep end. I built my life on a rig - id frame so

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Gmaj7 D A6 B5 Esus2 Gmaj7 D N.C.

noth-ing bends, it on-ly breaks in-to piec-es and piec-es. I wait-ed for

B5 Esus2 Gmaj7 D A6 B5 Esus2

hope to ar-rive but it nev-er came, leav-ing me with on-ly pain in-side. I'm go-ing off the

Gmaj7 D N.C. A5 B5 Gsus2 D5 Dsus4 D C5

deep end. Hold-ing on is har-der than it seems

Chorus

*Gtr. 2 (7-str.)

f w/ dist.

Rhy. Fig. 1

*Doubled throughout

**3rd time, tied voices tacet this meas.

A5 B5 E5 Gsus2 G5 D5 C5

when you're reach-ing for so much more. Seems so much eas-i-er

1st time, Gtr. 2: w/ Rhy. Fig. 1
2nd & 3rd time, Gtr. 2: w/ Rhy. Fig. 1 (1st 3 meas.)

A5 B5 Gsus2

End Rhy. Fig. 1

To Coda 1

To Coda 2

D5 Dsus4 D C5 A5 B5 E5

— to — just — give — in — when you're reach - ing for —

Interlude

Gtr. 1: w/ Riff A

Gsus2 G5 D5 C5 B5 Esus2

— so — much more. —

Gtr. 4 (dist.)

*** Gtrs. 4 & 5

** *mf*

w/ wah-wah

w/ wah-wah as filter

12 (12) (12) (12) (12) (12) (12) (12) (12) (12) (12)

0 10 10 10 12 7 7 0 7 8 7

*+ = closed (toe down); o = open (toe up)

**Vol. swell

***Gtr. 5 (dist.); played *mf*

Gmaj7 D A6 B5 Esus2

(7) 0 3 5 3 0 3 7 2 2 7 0

0 10 10 10 12 7 7 0 7 8 7

Verse

Gtr. 1: w/ Riff A (2 times)

Gmaj7 D N.C. B5 Esus2

2. An - oth - er wast - ed Sat - ur - day so here I stay, — where

†

(7) 0 3 5 3 0 3 7 2 2 7 0

†For next 2 meas., Gtr. 4 randomly rocks wah-wah pedal.

Gtrs. 4 & 5 tacet

Gmaj7 D A6 B5 Esus2

noth - ing seems to ev - er change an - y - way, hey.

(0)

Gmaj7 D N.C. B5 Esus2

All this hype a - bout life be - in' great.

D.S. al Coda 1

Gmaj7 D A6 B5 Esus2 Gmaj7 D N.C.

Where's the love for me these days? I'm go - in' off the deep end.

Coda 1

Interlude

Gtr. 2 tacet

Gsus2 G5 D5 C5 N.C.

(Bass)

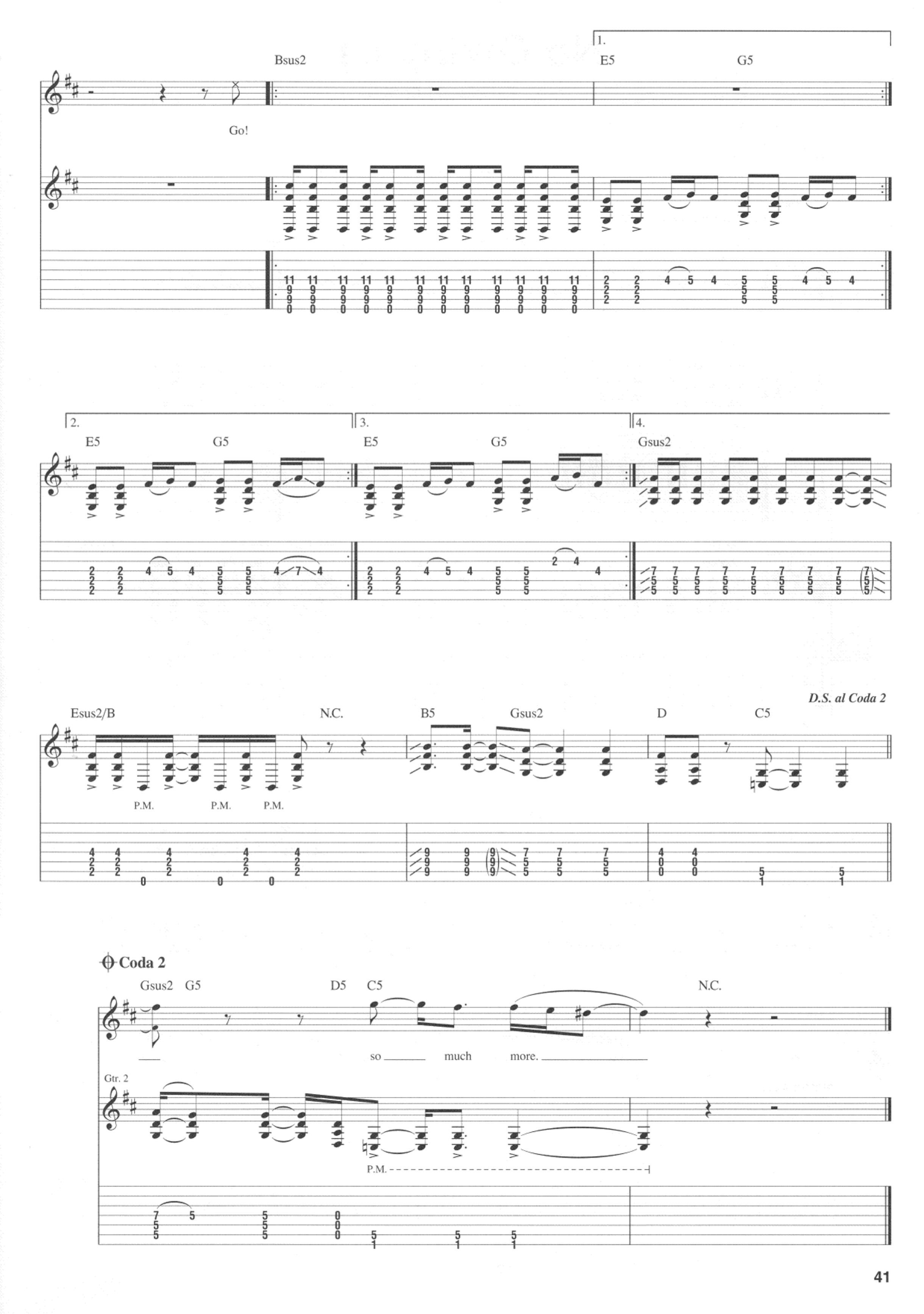
so much more.

2

Gtr. 2

P.M.

2


1.
Bsus2
E5
G5
Go!
2.
E5
G5
3.
E5
G5
4.
Gsus2
D.S. al Coda 2
Esus2/B
N.C.
B5
Gsus2
D
C5
P.M.
P.M.
P.M.
Coda 2
Gsus2
G5
D5
C5
N.C.
so much more.
Gtr. 2
P.M.

No Giving Up

Words and Music by Ed Sloan

Gtrs. 1-4 Tuning:
(low to high) B-D-A-D-G-B-E

Intro

Moderately slow Rock ♩ = 92

F♯5 D5 Bsus2 N.C. Bsus2 N.C.

1. 2.

1. So you

Riff A **End Riff A**

Gtr. 2 (7-str.)

mf

w/ dist.

TAB

Rhy. Fig. 1 **End Rhy. Fig. 1** **Rhy. Fill 1** **End Rhy. Fill 1**

*Gtr. 1 (7-str.)

f

w/ dist.

TAB

*Doubled throughout

Verse

Gtrs. 1 & 2 tacet

** F♯5 Dmaj9 Bm(add9)

found out to - day your life's not the same, not quite as per - fect as it was yes - ter - day,

Riff B **End Riff B**

Gtrs. 3 & 4 (7-str.)

mf

w/ slight dist.

let ring *let ring* *let ring*

**Chord symbols reflect implied harmony.

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Gtrs. 3 & 4: w/ Riff B (6 1/2 times)

F♯5 Dmaj9 Bm(add9)

when you were just get - ting in the groove. Now you're faced with some - thing new. And I

F♯5 Dmaj9 Bm(add9)

know it hurts and I know you feel torn, but you nev - er gave up this eas - i - ly be - fore.

F♯5 Dmaj9 Bm(add9)

So why do you choose to - day to give it all a - way. Well, it's not so bad,

F♯5 Dmaj9 Bm(add9)

y'all, to - geth - er we all fall. Just as long as we get up we'll stand tall. We should - n't

F♯5 Dmaj9 Bm(add9)

waste an - oth - er day think - in' 'bout the things that we for - got to say. I'm hit - tin' back,

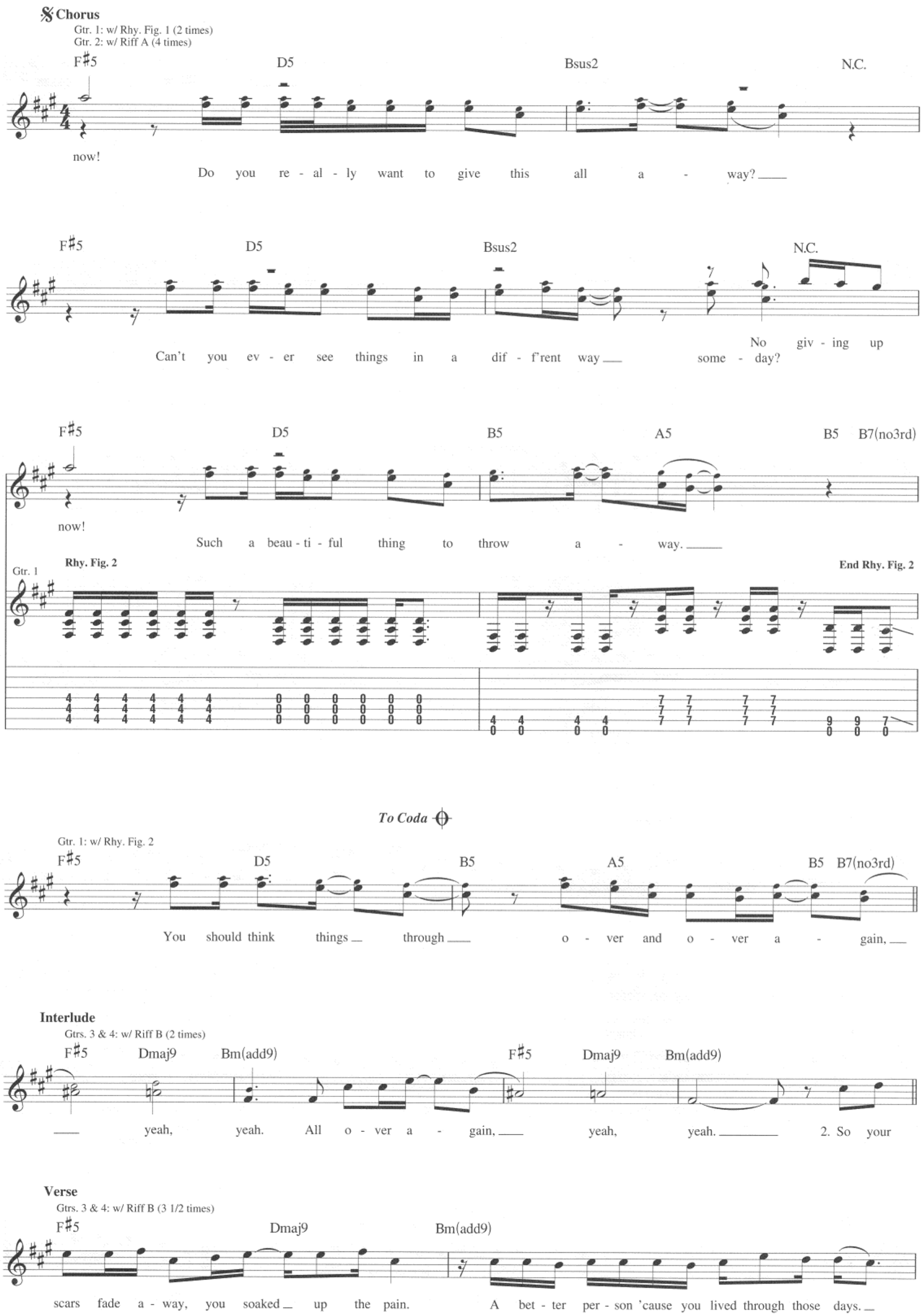
F♯5 Dmaj9 Bm(add9)

y'all, kick - in' these four walls just as hard as I can till I can't crawl.

Gtr. 1: w/ Rhy. Fill 1 Gtr. 1 tacet

F♯5 Dmaj9 Bsus2 N.C.

I won't waste an - oth - er day with all these sil - ly things swim - min' in my brain. There's no giv - ing up


Chorus
Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (4 times)
F♯5 D5 Bsus2 N.C.
now!
Do you re - al - ly want to give this all a - way?
F♯5 D5 Bsus2 N.C.
Can't you ev - er see things in a dif - f'rent way
No giv - ing up
some - day?
F♯5 D5 B5 A5 B5 B7(no3rd)
now!
Such a beau - ti - ful thing to throw a - way.
Gtr. 1
Rhy. Fig. 2
End Rhy. Fig. 2
To Coda
Gtr. 1: w/ Rhy. Fig. 2
F♯5 D5 B5 A5 B5 B7(no3rd)
You should think things through o - ver and o - ver a - gain,
Interlude
Gtrs. 3 & 4: w/ Riff B (2 times)
F♯5 Dmaj9 Bm(add9) F♯5 Dmaj9 Bm(add9)
yeah, yeah. All o - ver a - gain, yeah, yeah. 2. So your
Verse
Gtrs. 3 & 4: w/ Riff B (3 1/2 times)
F♯5 Dmaj9 Bm(add9)
scars fade a - way, you soaked up the pain. A bet - ter per - son 'cause you lived through those days.

F♯5 Dmaj9 Bm(add9)

And now you know what it's like to prove you can o - ver-come an - y - thing that gets to you. Well, it's al -

F♯5 Dmaj9 Bm(add9)

- right, we're say - ing our good - byes to the past and ev - 'ry - thing that ain't right.

D.S. al Coda

Gtr. 1: w/ Rhy. Fill 1

F♯5 Dmaj9 Bsus2 N.C.

We won't waste an - oth - er day with all these sil - ly things in our way. There's no giv - ing up

Coda

Interlude

Gtrs. 3 & 4: w/ Riff B (2 times)

B5 A5 B5 B7(no3rd) F♯5 Dmaj9 Bm(add9)

be - fore you give it up now!

*Gtr. 6 (dist.)

mp

mf

*Gtr. 5 (dist.)

divisi

1/2

*w/ wah-wah as filter

Gtr. 6 tacet

F♯5 Dmaj9 Bm(add9)

Gtr. 5

1/2

Verse

Gtr. 3: w/ Riff B (3 1/2 times)
Gtr. 5 tacet

F♯5 Dmaj9 Bm(add9)

3. I know we have giv - en all that we can

F♯5 Dmaj9 Bm(add9)

give. When there's noth - ing to lean on, well, I'd re - mem - ber this:

Gtr. 4: w/ Riff B (1 1/2 times)

F♯5 Dmaj9 Bm(add9)

All we make of this life - time has al - ways here with - in,

F♯5 Dmaj9 N.C.

Whispered:

and re - mem - ber - ing that's why we should nev - er give in.

Chorus

F♯5 A5 D5 E5 Bsus2 N.C.

Do you re - al - ly want to give this all a - way?

Gtr. 1 **Rhy. Fig. 3** **End Rhy. Fig. 3**

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

F♯5 A5 D5 E5 Bsus2 N.C.

Can't you ev - er see things in a dif - f'rent way some - days?

F♯5 A5 D5 E5 Bsus2 N.C.

Such a beau - ti - ful thing to throw a - way. ____

F♯5 A5 D5 E5 Bsus2 N.C.

You should think things __ through ___ o - ver and o - ver a - gain, __

Outro

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Riff A (3 times)

F♯5 D5 Bsus2 N.C. F♯5 D5

___ yeah, yeah. All o - ver a - gain ____ yeah,

Gtr. 1: w/ Rhy. Fig. 2

Bsus2 N.C. F♯5 D5 B5 A5 B5 B7(no3rd)

yeah.

Gtrs. 1 & 2 tacet

F♯5 D5 B5 A5 B5 N.C.

There's no giv-ing up now!

Gtr. 2

9 9 9 9 9 12 12 12 12 12 12 14 9 9 10 9 10 9 10 9 10 9

Gtr. 1

4 4 4 4 4 4 0 0 0 0 0 0 7 7 7 7 4 4 4

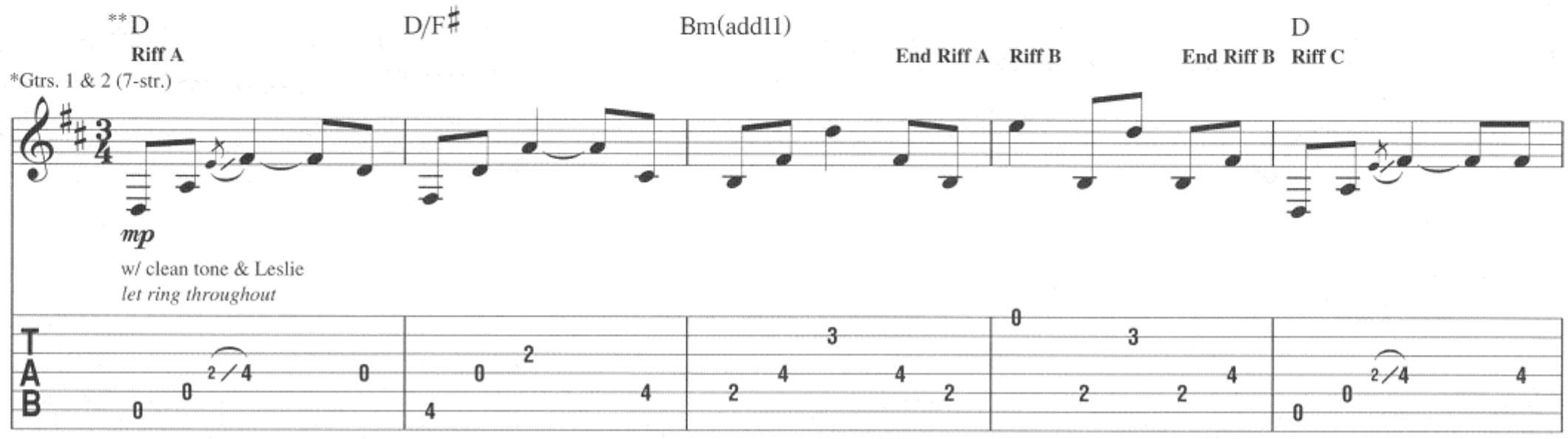
Dead Skin

Words and Music by Ed Sloan

Tuning:
(low to high) B-D-A-D-G-B-E

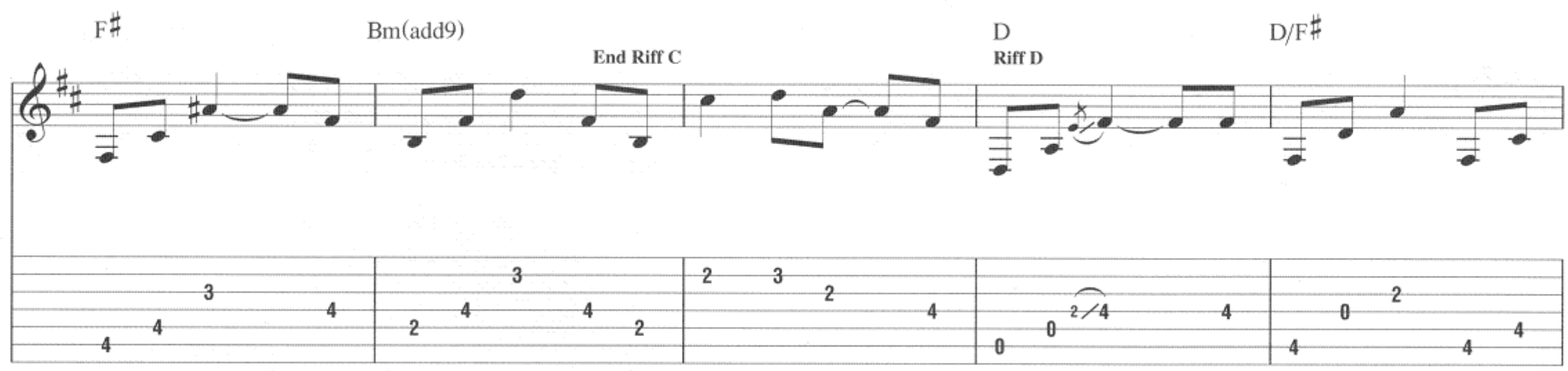
Intro

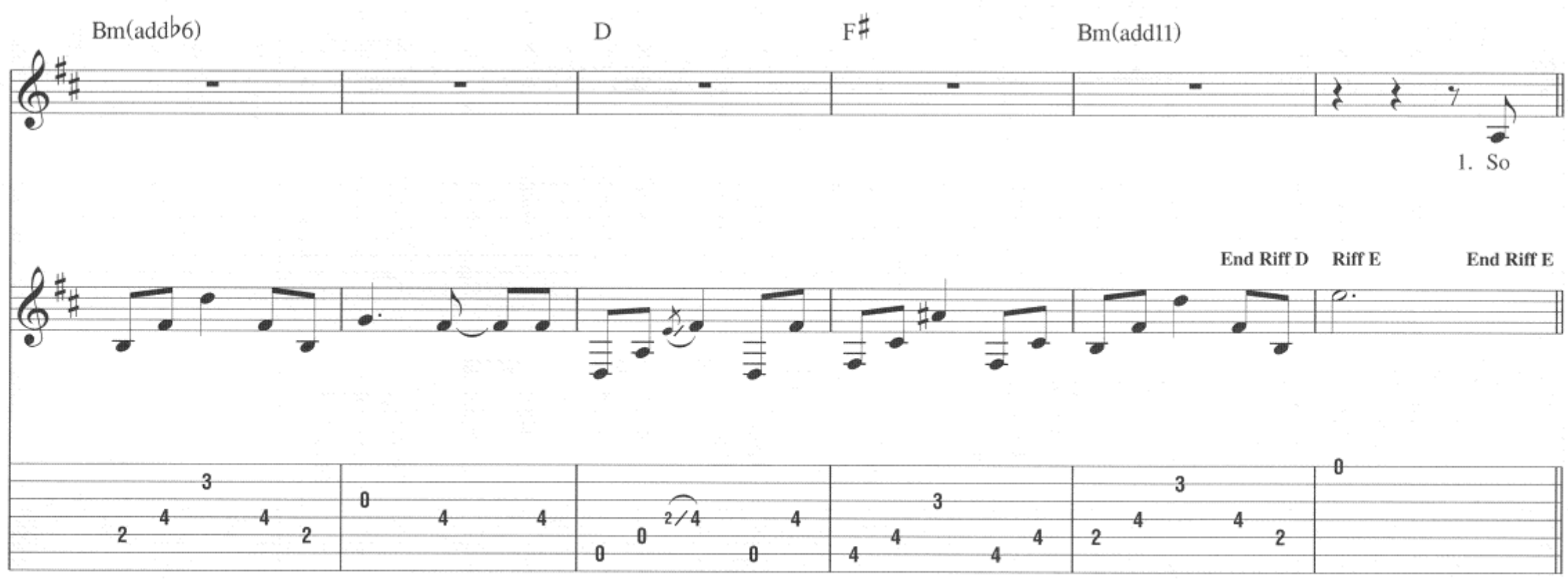
Moderately fast ♩ = 144



*Composite arrangement

**Chord symbols reflect implied harmony.





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Verse

Gtrs. 1 & 2: w/ Riff A
2nd time, Gtr. 3 tacet
2nd time, Gtr. 4: w/ Fill 1

D D/F♯ Bm(add11) Gtrs. 1 & 2: w/ Riff B Gtrs. 1 & 2: w/ Riff C 2nd time, Gtr. 4: w/ Fill 2 D

I'm the king of all these things, of this mess I have made. Such a waste,
bar - bi - tal and al - co - hol, these two sure - ly will do to knock me out,

Gtrs. 1 & 2: w/ Riff B Gtrs. 1 & 2: w/ Riff A 2nd time, Gtr. 4: w/ Fill 1

F♯ Bm(add11) D D/F♯

what a shame my whole life is a fake. Well, I'm a bore and I'm sure
keep me down at least a day or two. When I'm a - wake, I can taste

Gtrs. 1 & 2: w/ Riff B Gtrs. 1 & 2: w/ Riff C 2nd time, Gtr. 4: w/ Fill 2

Bm(add11) D F♯ Bm(add11)

I'm a thorn in - side of you that has torn at you for years.
how bit - ter I've be - come and it's more than I can bear.

Gtrs. 1 & 2: w/ Riff B Gtrs. 1 & 2: w/ Riff A 2nd time, Gtr. 4: w/ Fill 1 Gtrs. 1 & 2: w/ Riff B

D D/F♯ Bm(add11)

The al - co - hol, the Dem - e - rol, these things nev - er could re -
'Cause some days I pray some - one will blow me a - way.

Gtrs. 1 & 2: w/ Riff C 2nd time, Gtr. 4: w/ Fill 2 Gtrs. 1 & 2: w/ Riff B

D F♯ Bm(add11)

place what a min - ute with you could do to put a smile on my face.
Make it quick but let it burn so I can feel my life fade.

Fill 1
Gtr. 4 (7-str.)

mf
w/ clean tone
let ring throughout

Fill 2
Gtr. 4

Gtrs. 1 & 2: w/ Riff A
2nd time, Gtr. 4: w/ Fill 1

D D/F♯ Bm(add11)

Gtrs. 1 & 2: w/ Riff B

___ I'm a bore ___ and I'm sure I'm a ___ thorn ___ in - side ___ of
___ Well, I'm a waste ___ and I can taste ___ how bit - ter I've ___ be -

Gtrs. 1 & 2: w/ Riff C
2nd time, Gtr. 4: w/ Fill 2

D F♯ Bm(add11)

Gtrs. 1 & 2: w/ Riff E

you that has torn at me ___ for years. ___
come and it's more than I ___ can bear. ___

𝄋 **Chorus**
3rd time, Bkgd. Voc: w/ Voc. Fig. 2 (1 1/2 times)
3rd time, Gtr. 5: w/ Riff F (1 1/2 times)

D5 F♯7(no3rd) Bsus2

I can't get out ___ of this ___ dead ___ skin. ___ (I can't shed my ___ skin.) _

Rhy. Fig. 1
*Gtr. 3 (7-str.)

f
w/ dist.

*Doubled throughout

D5 F♯/A♯ Bsus2

2nd & 3rd times, Bkgd. Voc.: w/ Voc. Fig. 1

(I'm) not sure where to be - gin. ___

End Rhy. Fig. 1

Voc. Fig. 1

(Why can't I be - gin ___ a - gain?) ___

D5 F♯7(no3rd) Bsus2

I can't get un - der my dead skin. (I can't

To Coda

1.

D5 F♯/A♯

shed my skin.) Can I sleep till

Bsus2

then?

2. Phe - no -

2.

Gtr. 3: w/ Rhy. Fig. 1 (last 4 meas.)

D F♯/A♯

Can I sleep till

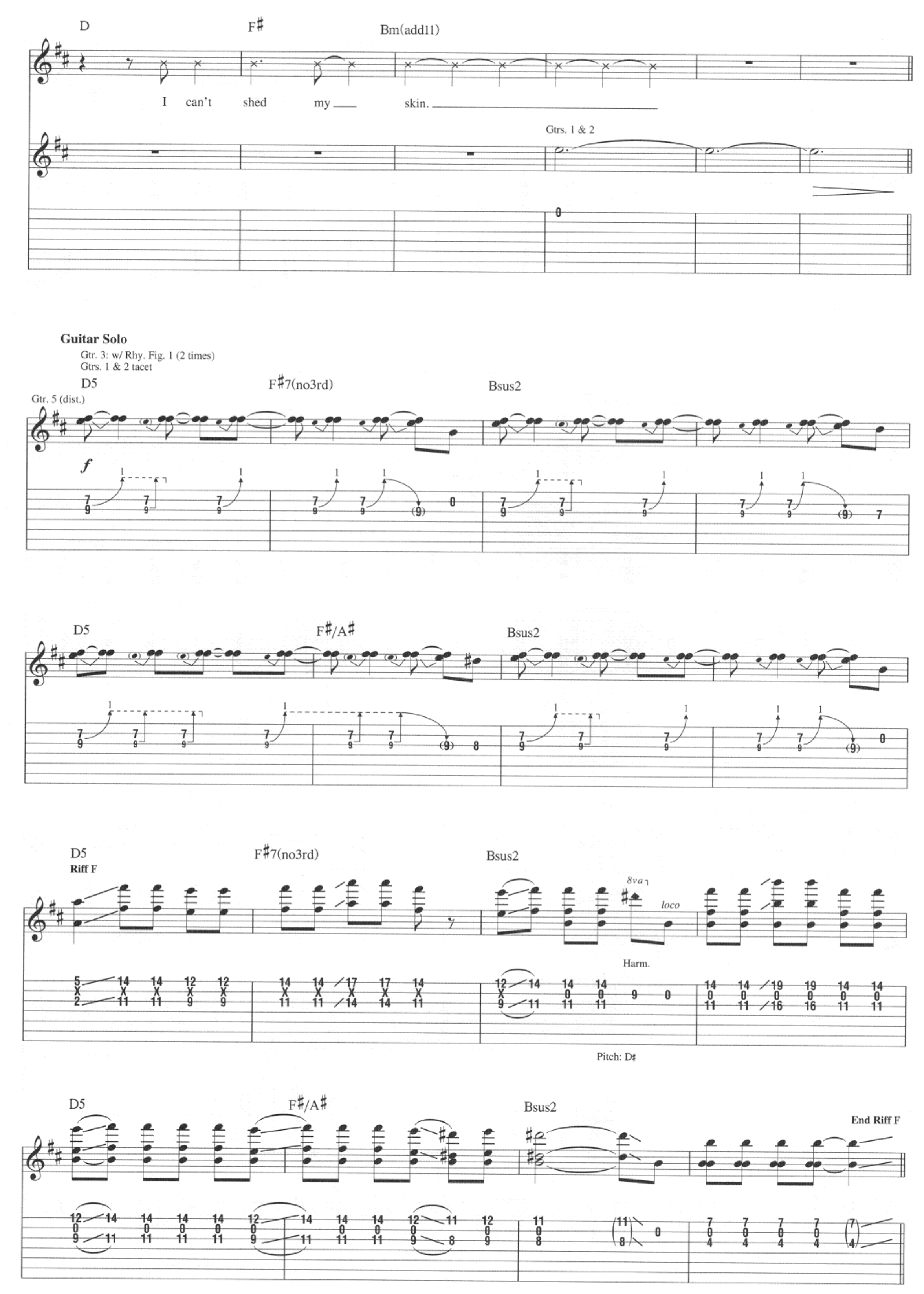
Interlude

Gtrs. 1 & 2: w/ Riff D

Bsus2 D D/F♯ Bm(add♭6)

then?

(then?) *Whispered:* I can't shed my skin.


D
F♯
Bm(add11)
I can't shed my skin.
Gtrs. 1 & 2
Guitar Solo
Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtrs. 1 & 2 tacet
D5
F♯7(no3rd)
Bsus2
Gtr. 5 (dist.)
f
D5
F♯/A♯
Bsus2
D5
Riff F
F♯7(no3rd)
Bsus2
8va
loco
Harm.
Pitch: D♯
D5
F♯/A♯
Bsus2
End Riff F

Chorus

Gtr. 3: w/ Rhy. Fig. 1 (2 times)
Gtr. 5: w/ Riff F (2 times)

D5 F♯7(no3rd) Bsus2 D5

* Voc. Fig. 2

I can't get out of this dead skin.
(Oh, oh.
I'm not sure
Oh,

*Refers to upstemmed notes only.

Bkgd.Voc: w/ Voc. Fig. 2

F♯/A♯ Bsus2 D5 F♯7(no3rd)

End Voc. Fig. 2

where to be - gin.
oh.)
I can't get un - der my dead

D.S. al Coda

Bsus2 D5 F♯/A♯ Bsus2

skin.
Can I sleep till then?

Coda

Bkgd. Voc.: w/ Voc. Fig. 2 (last 4 meas.)
Gtr. 3: w/ Rhy. Fig. 1 (last 4 meas.)
Gtr. 5: w/ Riff F (last 4 meas.)

D5 F♯/A♯ Bsus2

Can I sleep till then?
(then?)

Outro

Gtrs. 1 & 2: w/ Riff D (1st 4 meas.)

D D/F♯ Bm(add♭6)

Gtrs. 1 & 2

D F♯ Bm(add11)

Disco

Words and Music by Ed Sloan

Tuning:
(low to high) B-F♯-A-D-G-B-E

Intro

Moderately ♩ = 95

*Bm7

Gtr. 1 (7-str.)

G

f w/ dist.

let ring

Gtr. 2 (7-str.)

f w/ dist.

let ring

*Chord symbols reflect implied harmony.

B5

**Gtrs. 1 & 2

1/2

**Composite arrangement

G5

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Verse

D5 F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5

1. You would give it all up in an in - stant. I bet you'd torch your house with your own hands.
2. You would take us all down with you if you would, stab me in the back with your own hands.

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5

You'd let me break your back so you could lie in it and nev - er get up, nev - er get up from it.
Nev - er turn a - round to see if I'm o - kay. I'll al - ways get up, get up in your face.

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

Gmaj9(no3rd)

D5 F♯5 D5 F♯5 D5

Back in - to that smack. Do you know you act
You're one of the peo - ple ev - 'ry - bod - y just loves to hate,

Gtr. 1

1/2

Gtr. 2

1/2

F♯5 D5 F♯5 D5 F♯5 D5 F♯5 D5

just like a whore beg - gin' for crack or a sack? You think you rev - o - lu - tion - ize? With ev - 'ry breath
just a per - son ev - 'ry - bod - y else loves to blame. You think we care? Well, ev - 'ry breath

F♯5 D5 F♯5 D5 Em9(no3rd)

___ you take ___ you bring ___ me down. ___
___ you take ___ just brings ___ us down. ___

(Does an - y - bod - y know who the !@#* you are? Does an - y - bod - y care how the !@#* you are?) You're

Gtrs. 1 & 2

let ring *let ring*

Chorus

B5

wast - ed now ___ and you're get - tin' on down with the dis - co. You're

Riff A **End Riff A**

*w/ echo set for half-note regeneration w/1 repeat

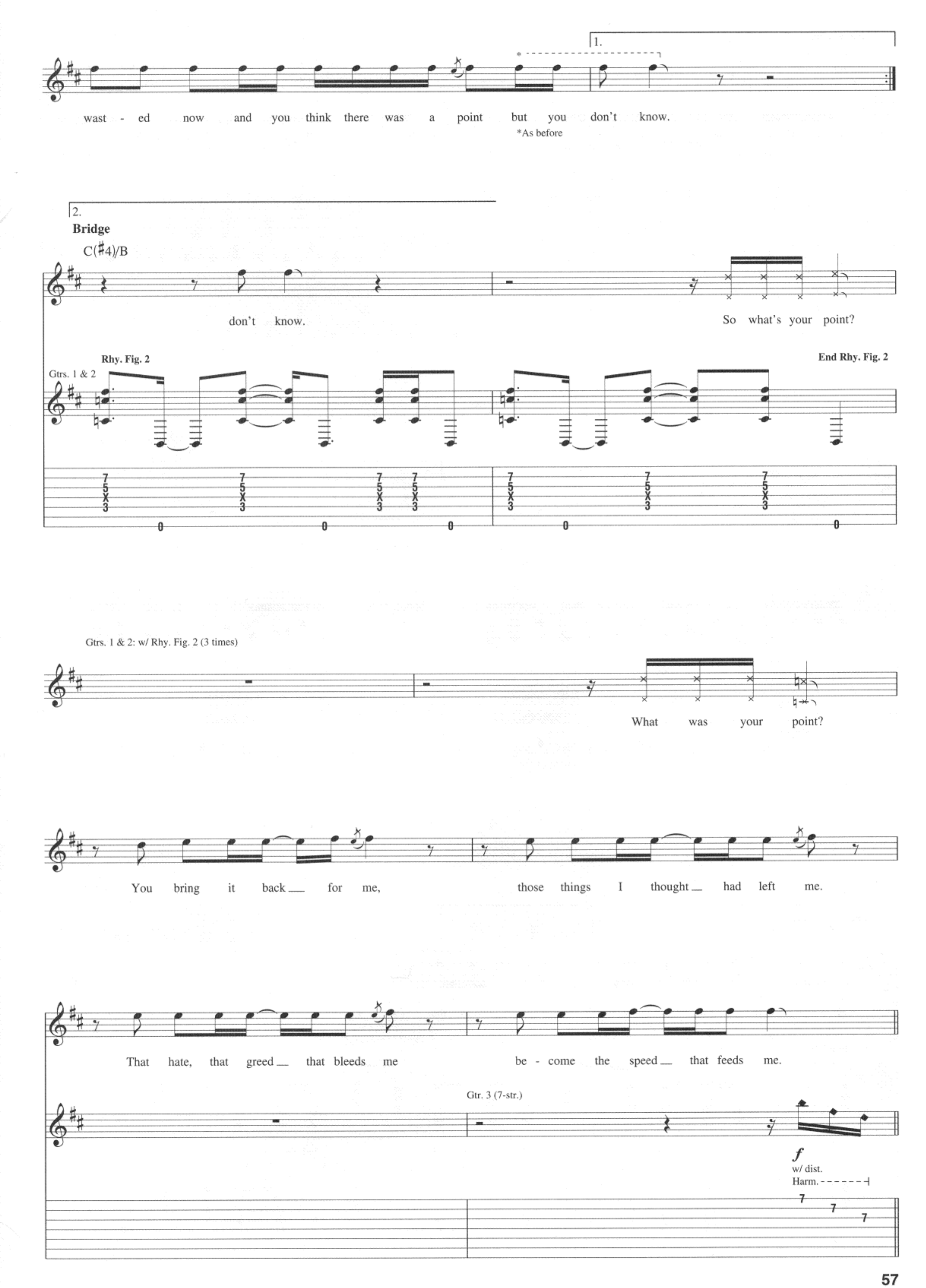
Gtrs. 1 & 2: w/ Riff A (3 times)
2nd time, Gtrs. 1 & 2: w/ Riff A (2 1/2 times)

wast - ed now ___ and you think you wan - na leave but you don't go. You're

**As before

wast - ed now ___ and your pants have been soiled but you dis - co. You're

***As before


1.
wast - ed now and you think there was a point but you don't know.
*As before
2.
Bridge
C(♯4)/B
don't know.
So what's your point?
Rhy. Fig. 2
End Rhy. Fig. 2
Gtrs. 1 & 2
Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)
What was your point?
You bring it back for me, those things I thought had left me.
That hate, that greed that bleeds me be - come the speed that feeds me.
Gtr. 3 (7-str.)
f
w/ dist.
Harm.

Interlude

Gtr. 3 tacet

B5

Gtrs. 1 & 2

E5 D♯5 B5 E5 D5

You're

P.M.

Outro-Chorus

G5 B5 G5 B5 G5 B5 G5 B5 D5

wast - ed now___ and you're get - tin' on down with the dis - co. You're

Rhy. Fig. 3

P.M. P.M. P.M.

*w/ echo set for half-note regeneration w/ 1 repeat

G5 B5 G5 B5 G5 B5 G5 B5 A5

wast - ed now ___ and you think you wan - na leave but you don't go. You're

End Rhy. Fig. 3

P.M. P.M. P.M.

*As before

Gtrs. 1 & 2: w/ Rhy. Fig. 3

G5 B5 G5 B5 G5 B5 G5 B5 D5

wast - ed now ___ and your pants have been soiled but you dis - co. You're

**As before

G5 B5 G5 B5 G5 B5 G5 B5 A5

wast - ed now and you think there was a point but you don't know.

***As before

Gtr. 1

Bm7 G

Gtr. 2

The Unknown

Words and Music by Ed Sloan

Intro
Moderately ♩ = 90

C — **Rhy. Fig. 1** — C/E — E5 Esus2 — **End Rhy. Fig. 1** — Gtr. 1: w/ Rhy. Fig. 1 (2 times) — C — C/E

Gtr. 1 (acous.)

mf

Verse
Gtr. 1: w/ Rhy. Fig. 1 (4 times)

E5 Esus2 — C — C/E — E5 Esus2 — C — C/E

1. Can you hear me? Can you see an - y part

E5 Esus2 — C — C/E — E5 Esus2 — C — C/E

of me? Can you feel me? Can you bleed for me?

Verse
Gtr. 1: w/ Rhy. Fig. 1 (4 times)

E5 Esus2 — C — C/E — E5 Esus2

2. Can't you see me walk - in' in your shoes? Can't you

Riff A — **End Riff A**
Gtr. 2 (acous.)

mf
let ring throughout

Gtr. 2: w/ Riff A (3 times)

C — C/E — E5 Esus2 — C — C/E

feel me step - pin' all o - ver your soul? Can't you

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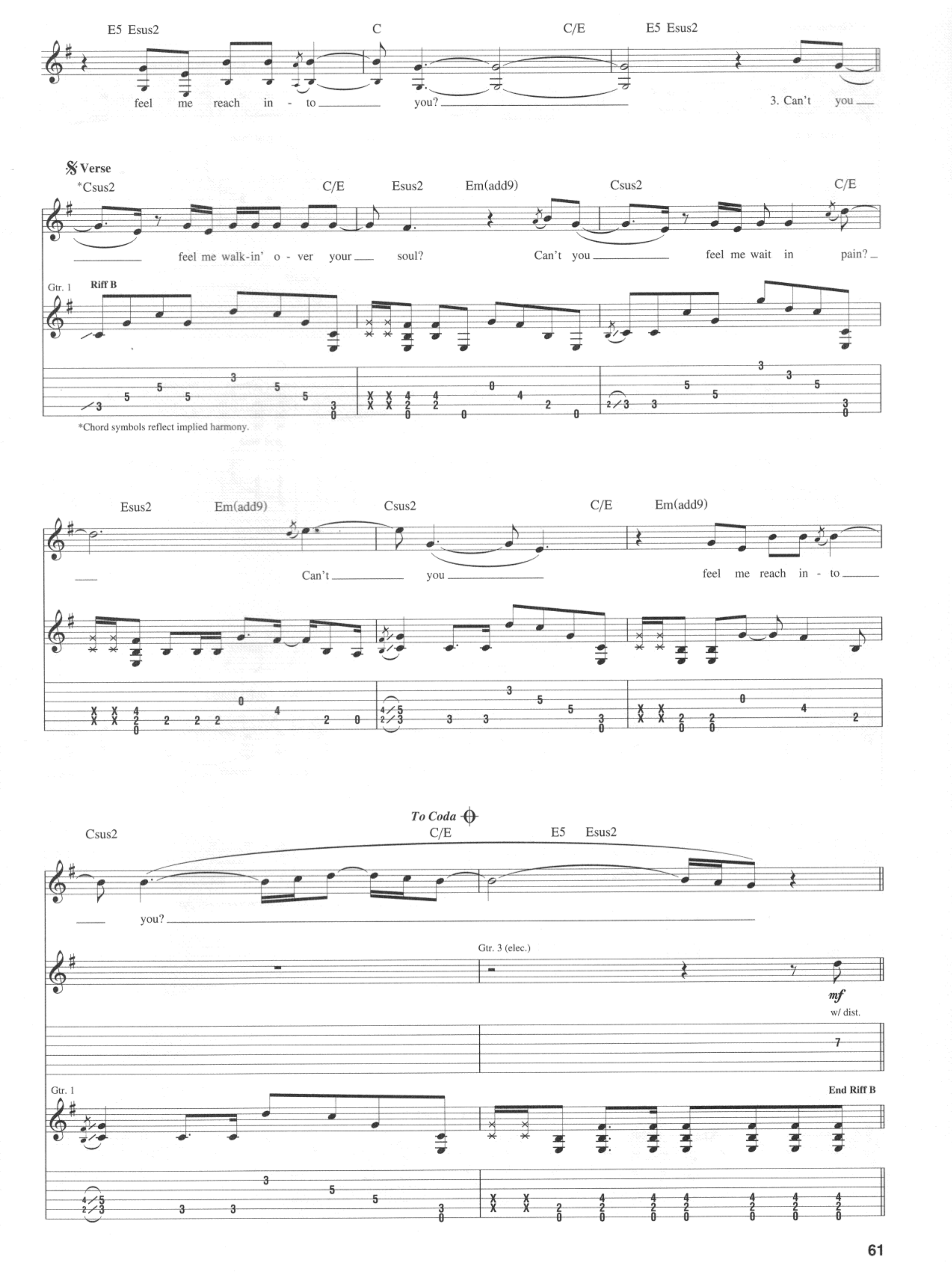

E5 Esus2
C
C/E
E5 Esus2
feel me reach in - to
you?
3. Can't you
Verse
*Csus2
C/E
Esus2
Em(add9)
Csus2
C/E
feel me walk-in' o - ver your soul?
Can't you feel me wait in pain?
Gtr. 1
Riff B
*Chord symbols reflect implied harmony.
Esus2
Em(add9)
Csus2
C/E
Em(add9)
Can't you
feel me reach in - to
To Coda
Csus2
C/E
E5
Esus2
you?
Gtr. 3 (elec.)
mf
w/ dist.
Gtr. 1
End Riff B

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

C C/E E5 Esus2 C C/E E5 Esus2

grad. bend grad. bend grad. bend

1 1 1/2 1

9 9 9 9 9 (9) 7 9 9 9 9 9 (9) 7 9

C C/E E5 Esus2 C C/E

grad. bend grad. bend

1 1 1/2 1

9 9 9 9 9 (9) 7 9 9 9 9

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Riff A (4 times)

E5 Esus2 C C/E E5 Esus2

4. Can't you see me walk - in' in your shoes? Can't you

pp

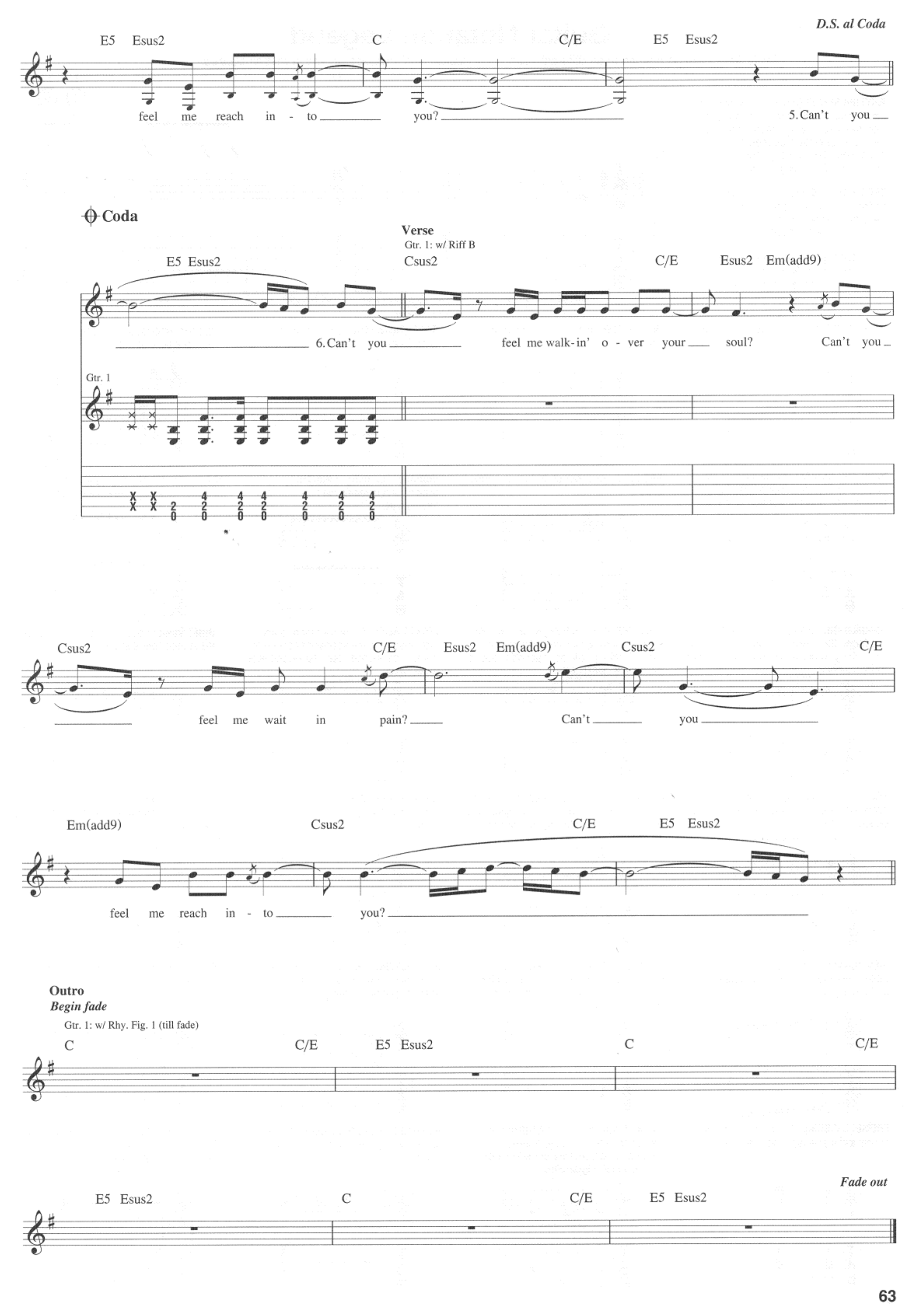
1 1

(9) 9 9 9 (9) 7 9 9

Gtr. 3 tacet

C C/E E5 Esus2 C C/E

feel me step - pin' all o - ver your soul? Can't you


D.S. al Coda
E5 Esus2
C
C/E
E5 Esus2
feel me reach in - to you?
5. Can't you
Coda
Verse
Gtr. 1: w/ Riff B
E5 Esus2
Csus2
C/E
Esus2 Em(add9)
6. Can't you feel me walk-in' o - ver your soul?
Can't you
Gtr. 1
Csus2
C/E
Esus2 Em(add9)
Csus2
C/E
feel me wait in pain?
Can't you
Em(add9)
Csus2
C/E
E5 Esus2
feel me reach in - to you?
Outro
Begin fade
Gtr. 1: w/ Rhy. Fig. 1 (till fade)
C
C/E
E5 Esus2
C
C/E
Fade out
E5 Esus2
C
C/E
E5 Esus2

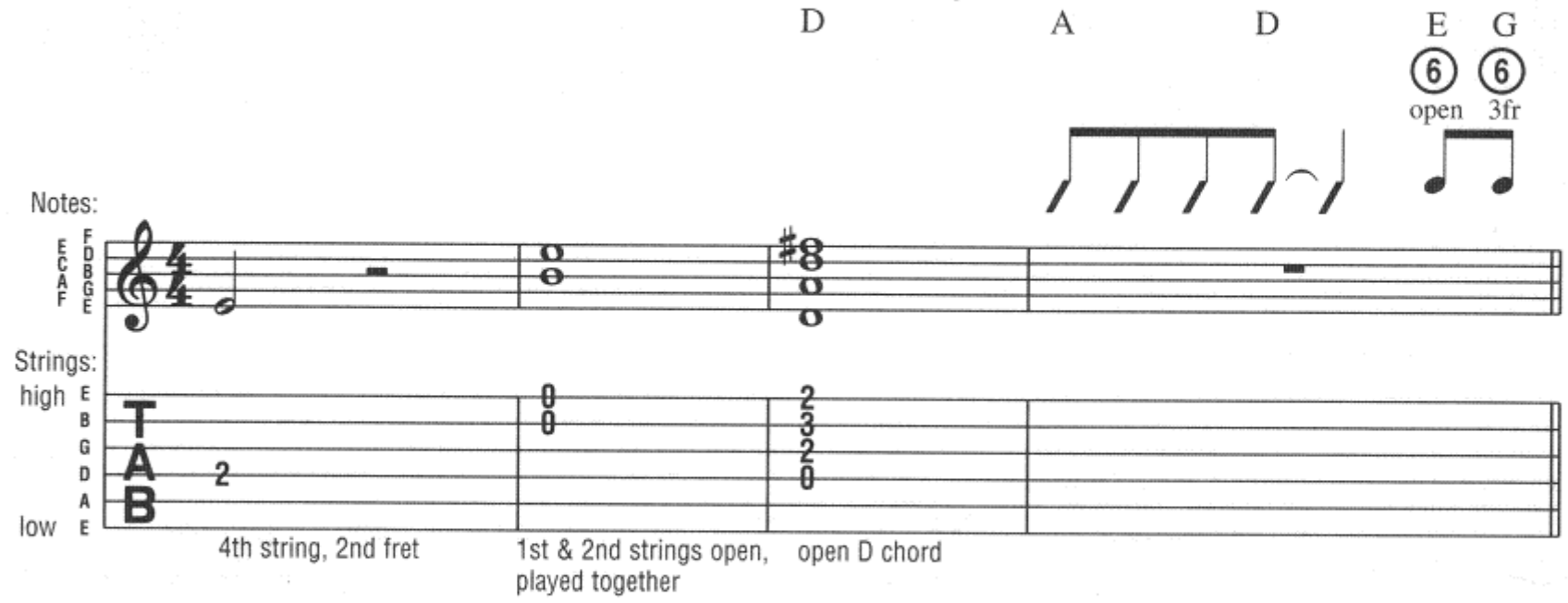
Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

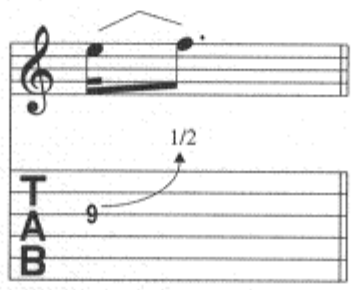
RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

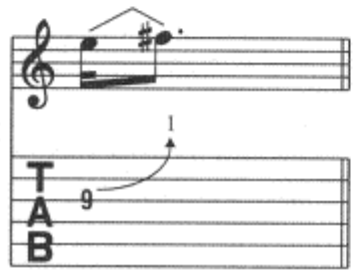
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.



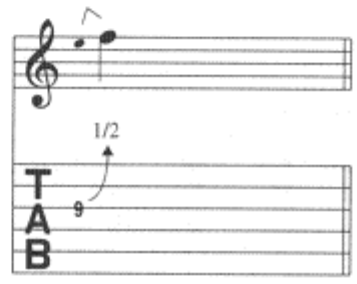
HALF-STEP BEND: Strike the note and bend up 1/2 step.



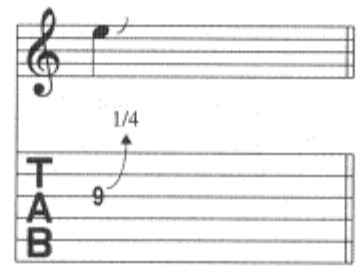
WHOLE-STEP BEND: Strike the note and bend up one step.



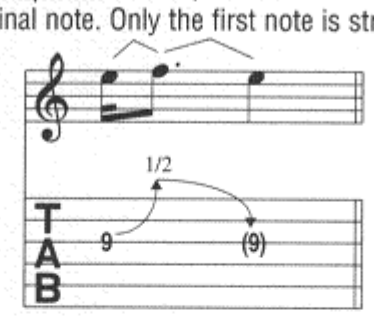
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



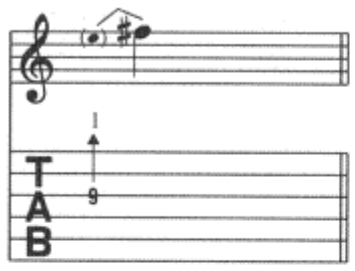
SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



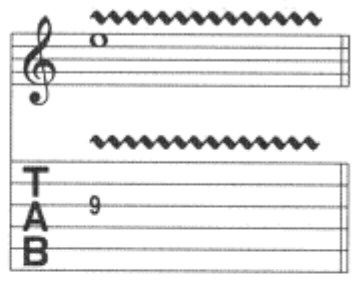
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



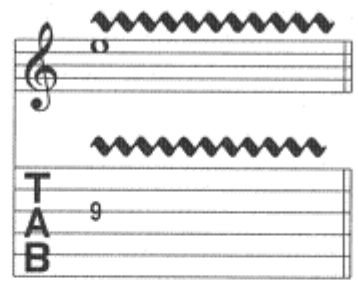
PRE-BEND: Bend the note as indicated, then strike it.



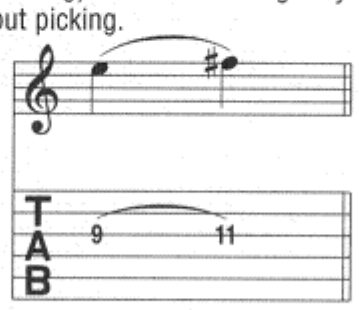
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



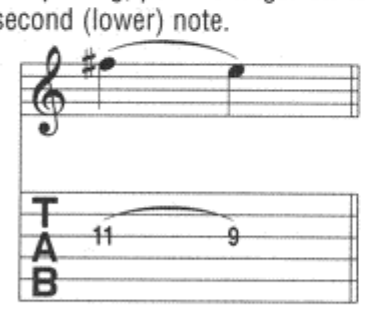
WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



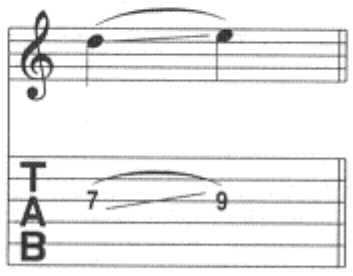
HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



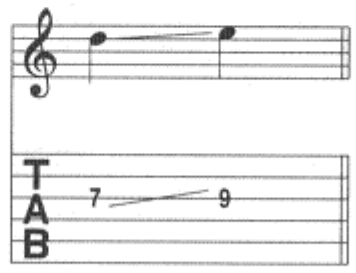
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



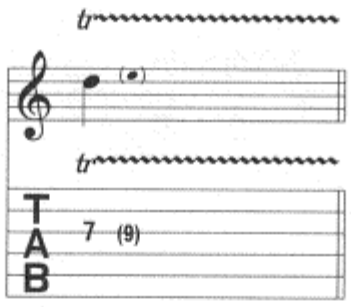
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



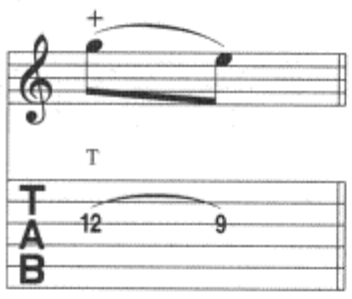
SHIFT SLIDE: Same as legato slide, except the second note is struck.



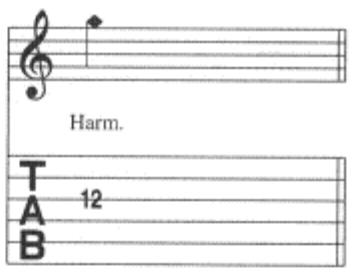
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



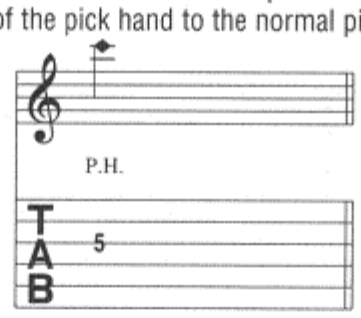
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



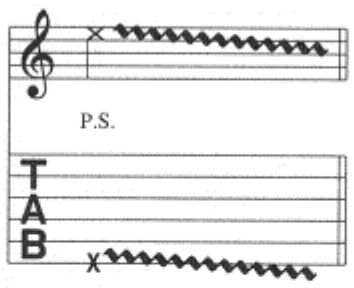
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



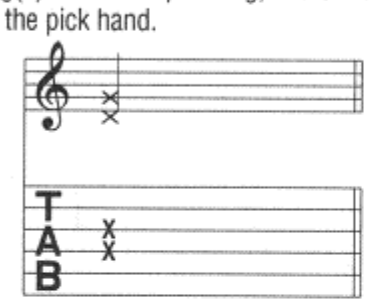
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



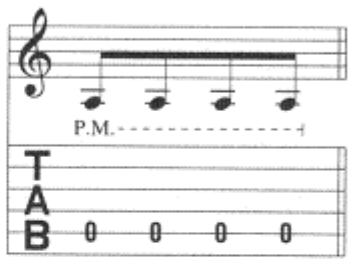
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



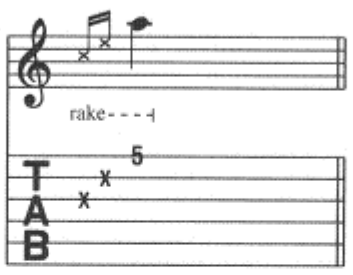
MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



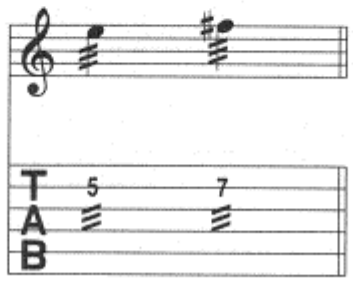
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



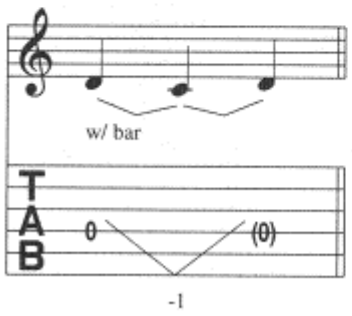
RAKE: Drag the pick across the strings indicated with a single motion.



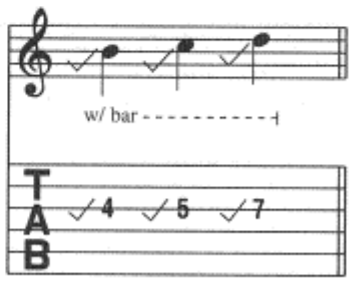
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



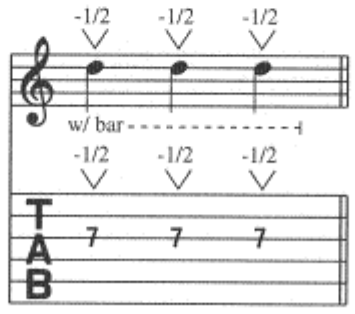
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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